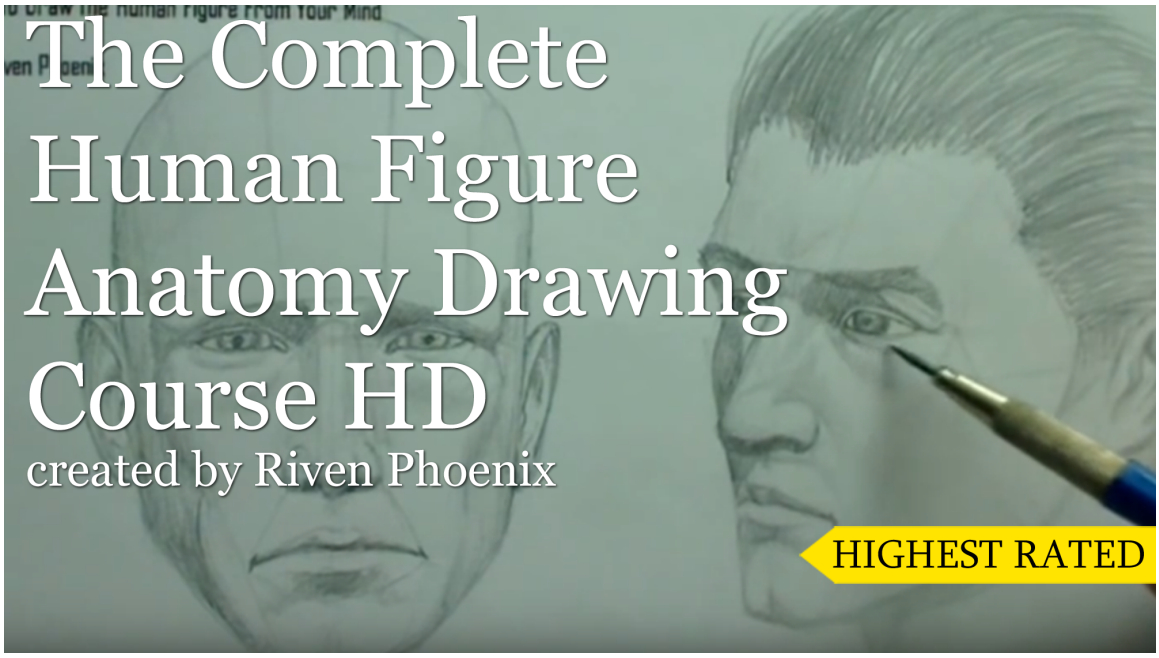

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 165 - The Muscles of the Hand - Part 10

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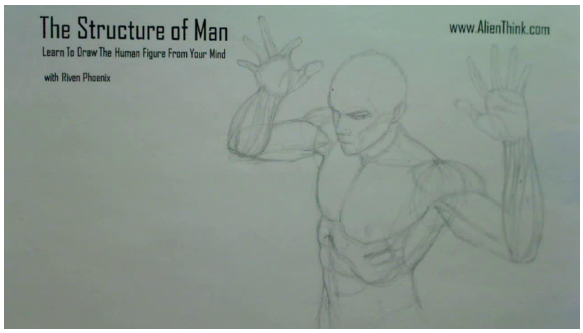
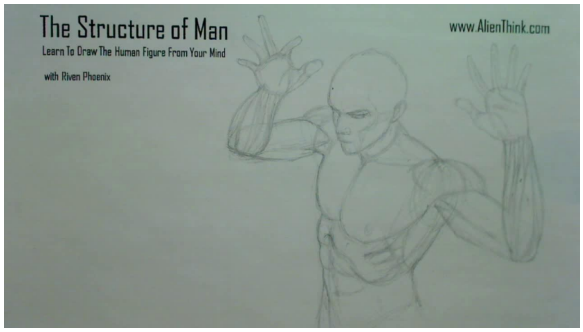
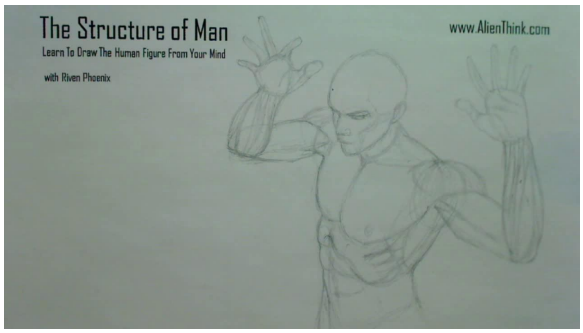
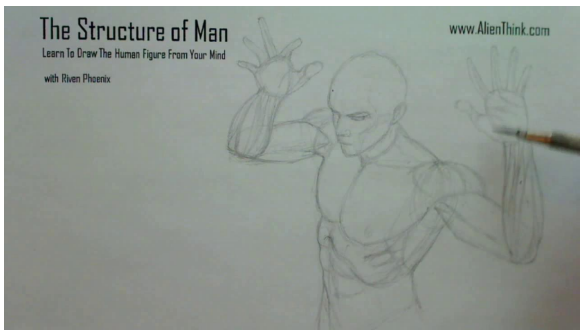
1		Hey guys, my name is Riven Phoenix and welcome to the structure of men.
2		We're going to draw the human figure from your mind training course.
3		Okay, so in the previous lesson, we basically have now confirmed that we know how to draw at the hands
4		and we know that this drawing is going to be again successful.

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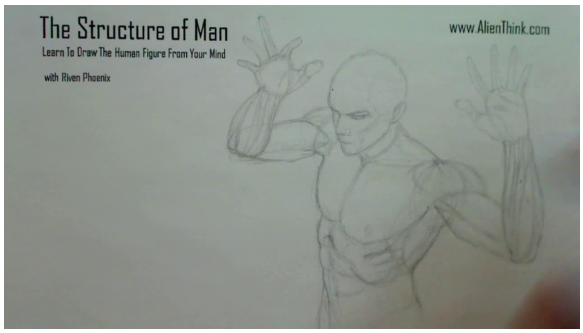
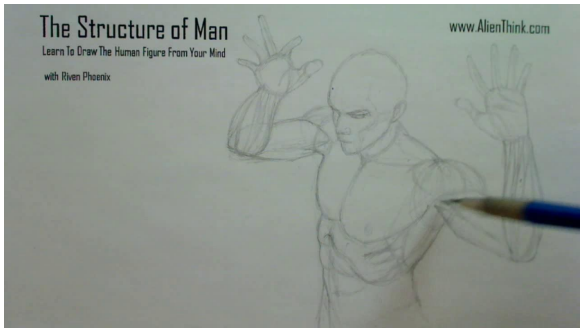
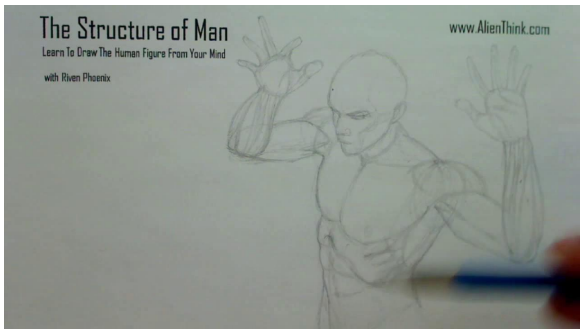
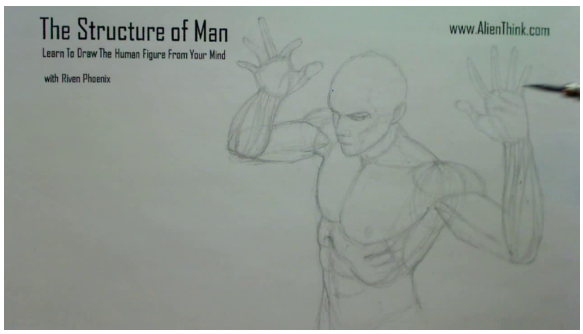
5		So in that drawing process, we talked through quite a bit of the whole process
6		as to how we were really going to put this drawing together,
7		showing you that really we do have to force someone to be attention to the drawing that we are creating.
8		So if we start thinking about something else that's happening throughout the day,

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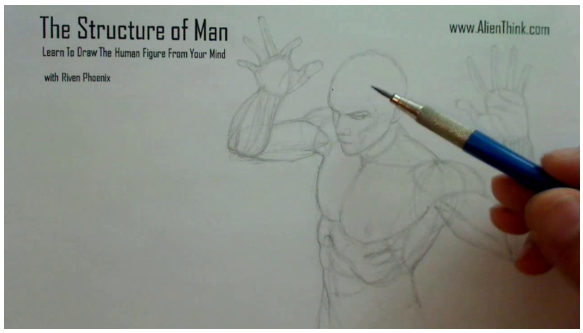
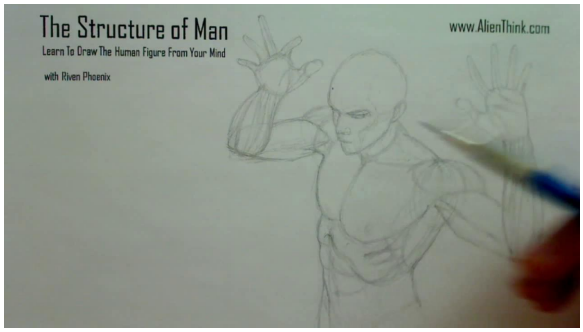
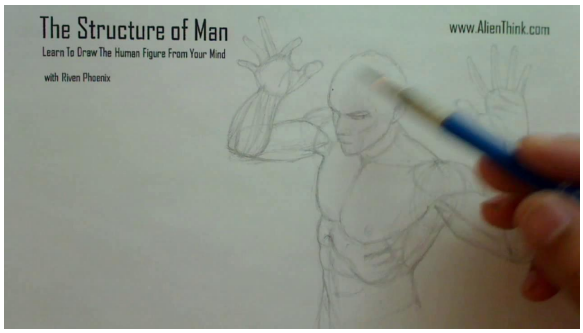
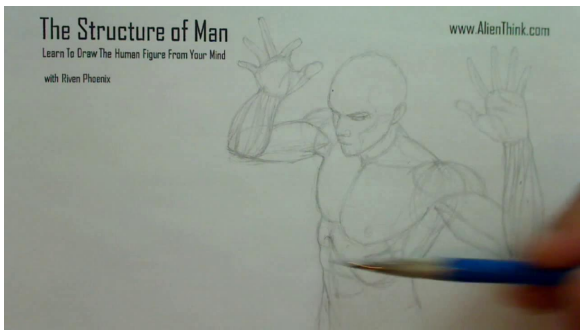
9		then also at the same time trying to draw out a figure, it's really not going to come together.
10		We really have to think about multiple issues here.
11		Not only how about the basic shapes, how the neck is, how the muscles are going to be,
12		but the issues of perspective, everything has to fit together.

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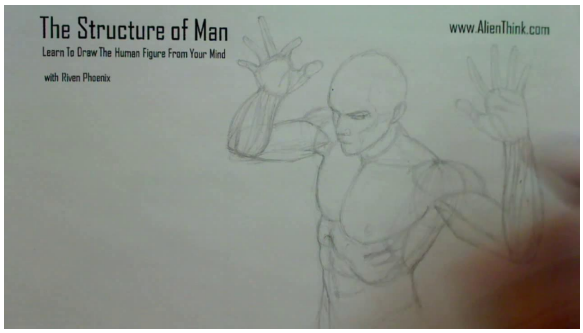
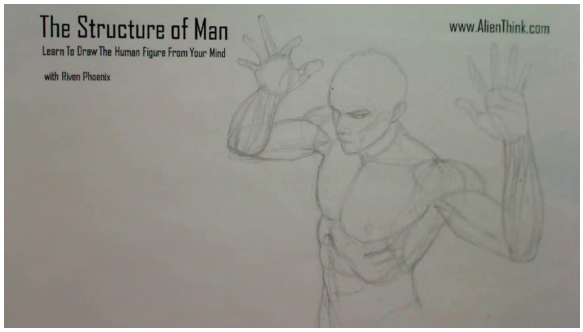
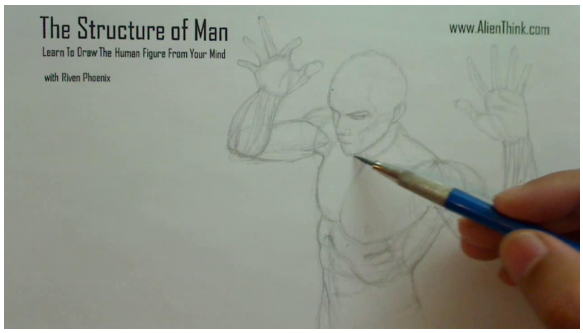
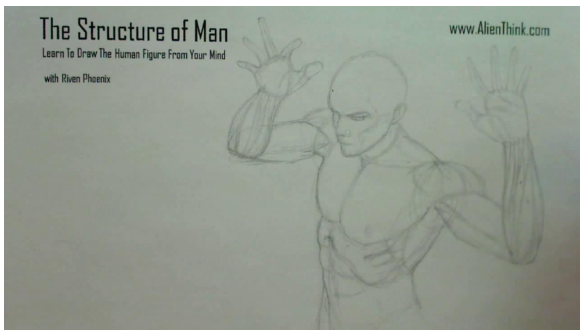
13		So this is how you would get rid of frustration.
14		Okay, by meaning that this is the idea of drawing from bliss that you really have to
15		to be able to draw from bliss, you obviously have to pay attention to what is your drawing.
16		So if you had like a photographic memory, you would have to keep that picture up in your mind

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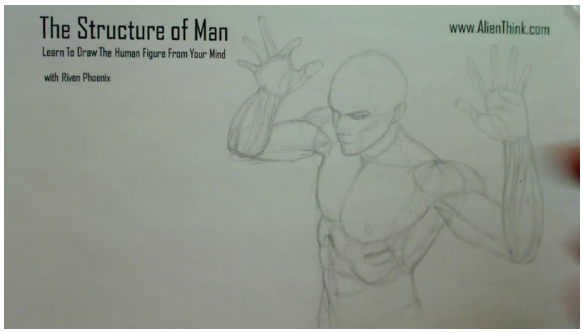
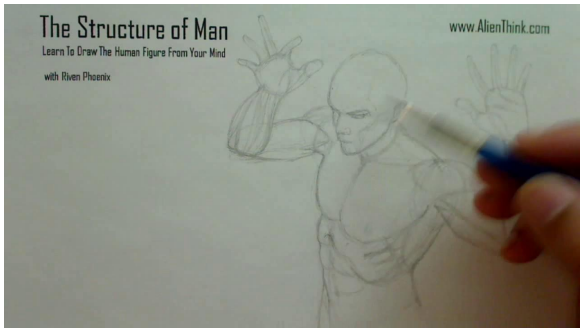
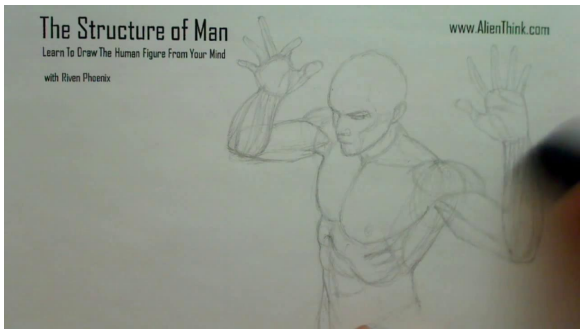
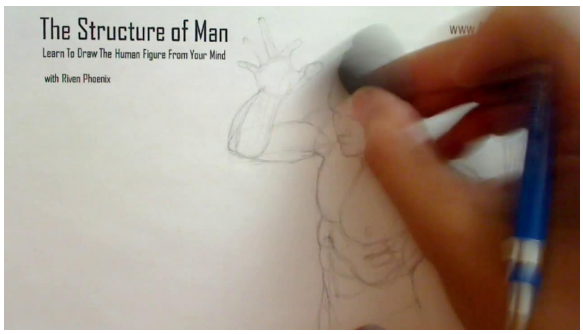
17		continuously to draw it on paper.
18		Okay, so now that we've got this concept down,
19		we can now start to just erase some of these lines here,
20		and now start to just render this guy in and see how far we've really come in figure drawing.

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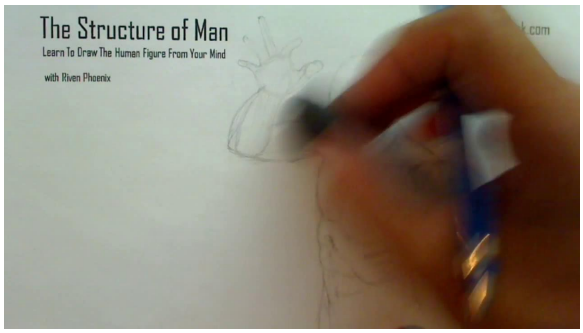
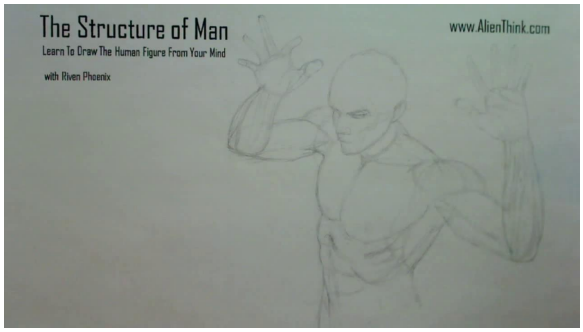
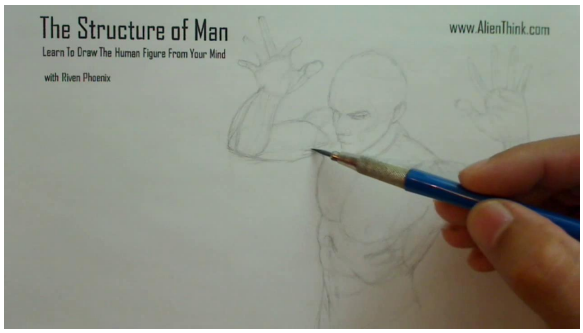
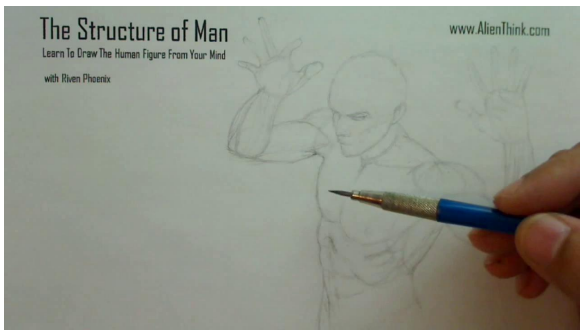
21		So we're almost really done with the figure.
22		Once we understand the legs, and we're just done,
23		the foot is going to be the same concept as the hand.
24		Okay, so now we need to understand how people, where is the light source going to be coming from?

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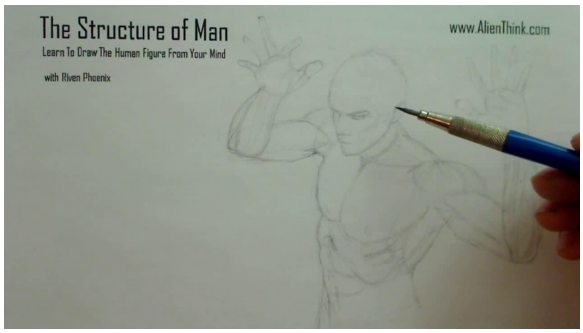
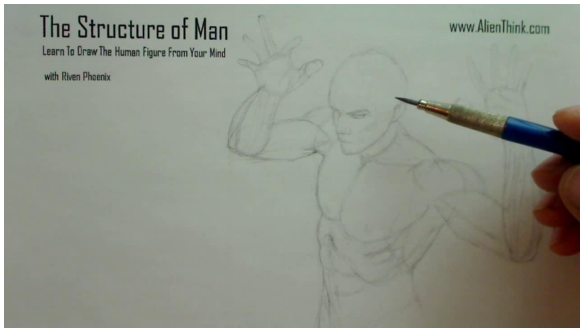
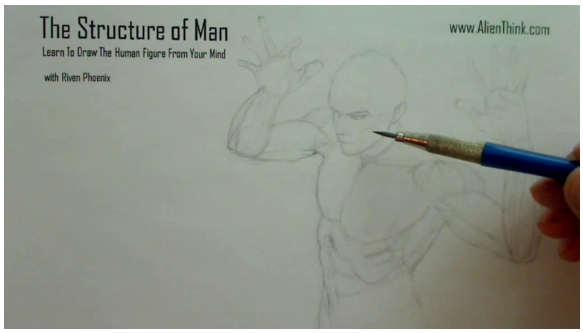
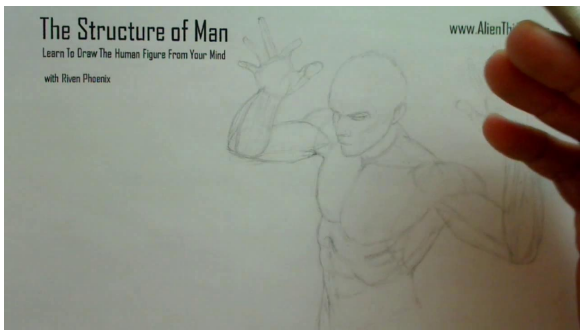
25		So here, let's say that the light source again is going to be,
26		let's do like a multiple light source, actually we haven't looked at before.
27		Let's do two light sources. One, we'll have like a backlight to give us some highlight areas,
28		and then we'll have a light that's coming almost like from this direction.

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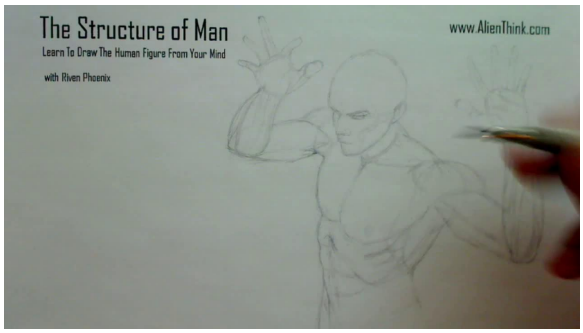
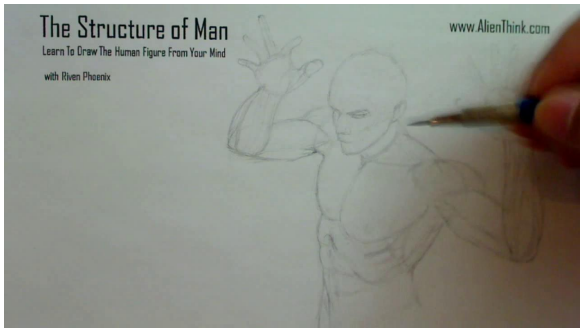
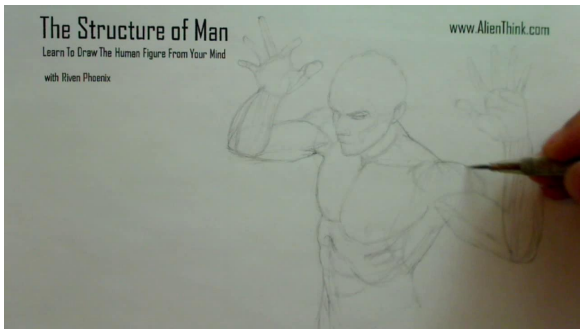
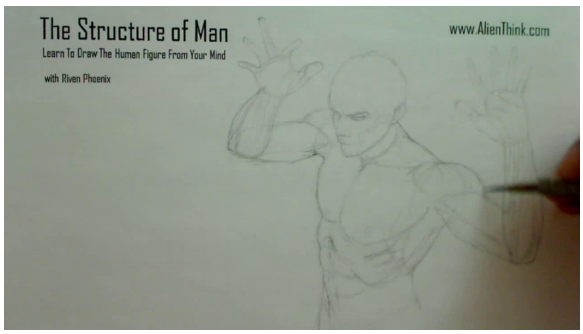
29		Right? So it'll like, the reason I'm showing you from this direction is it'll give us some nice ideas here for the back.
30		Let's do how to do that. So the first thing is to take out all the surface anatomy ideas here in the contour lines
31		that you're getting by, when you put down all the muscles,
32		you're going to get all these nice contour lines,

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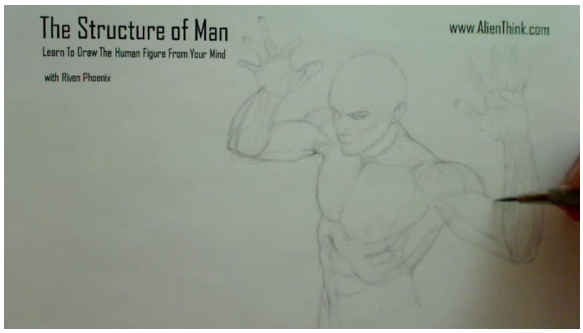
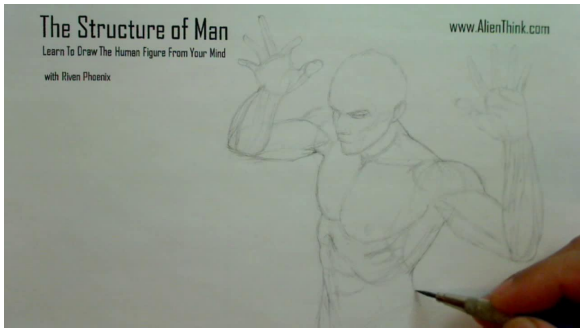
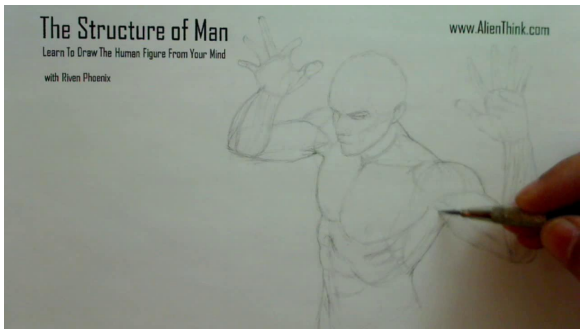
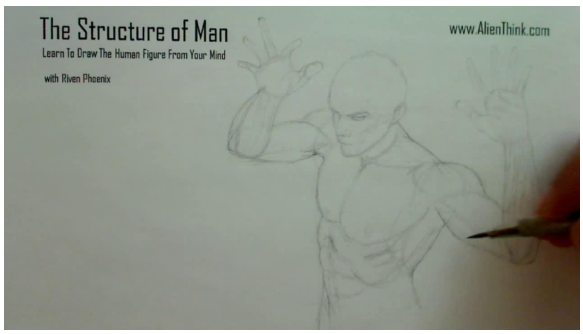
33		and you want to first take them out in this drawing to make sure that they are working and learn from them
34		to how, when these muscles wrap around,
35		what's causing the body to look the way it does.
36		Right, so here I'm just going to over here, I'm just going to come in the elbow area over here,

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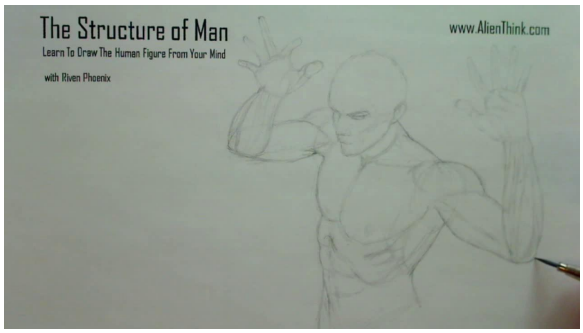
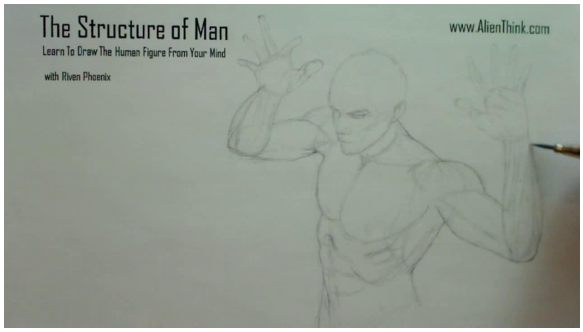
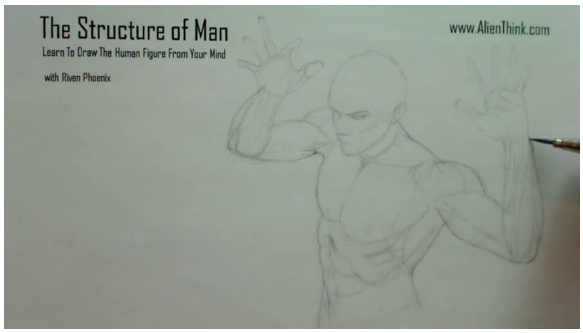
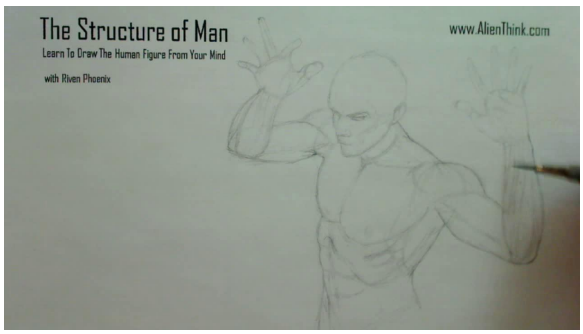
37		and then when we get here, we can give it like a point over here.
38		Right, so for this, we said that, okay, well, we'll give a little bit of the idea for the,
39		the ulna over here.
40		Okay, and then over here, I'm just going to get this idea over here.

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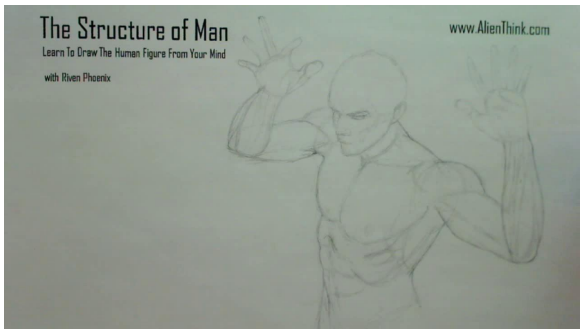
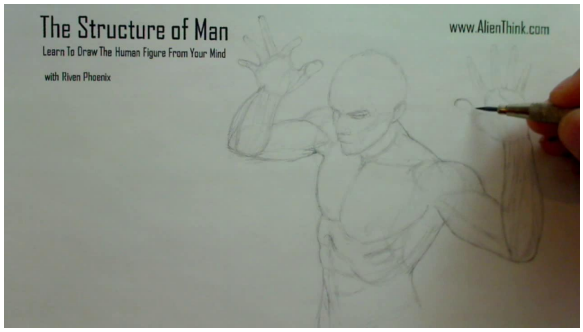
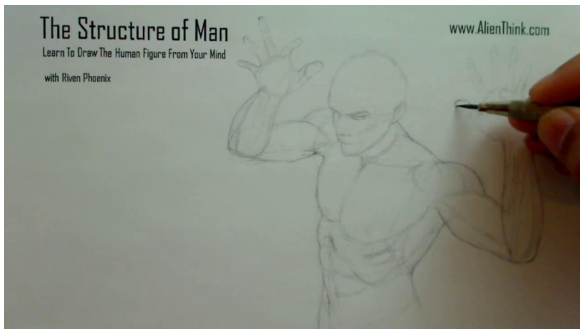
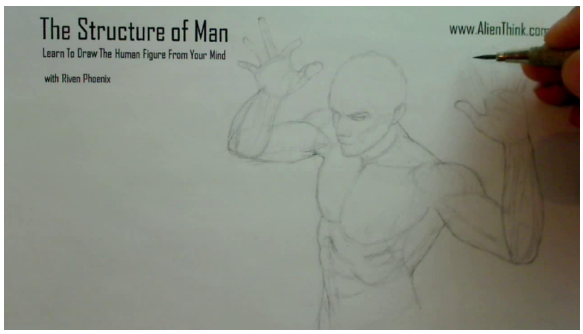
41		Then over here for the, for the hand, you can now simply just draw out the thumb
42		in this way over here.
43		Just think about it, think about what is it that you're drawing when you're drawing at the hand.
44		Okay, so for here, I'm just going to do the fingers just this way over here.

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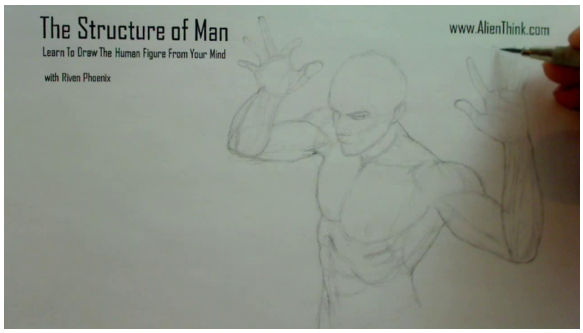
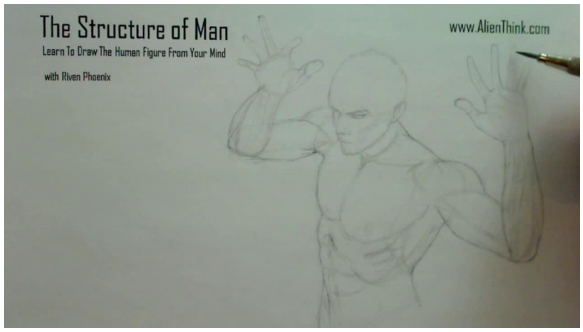
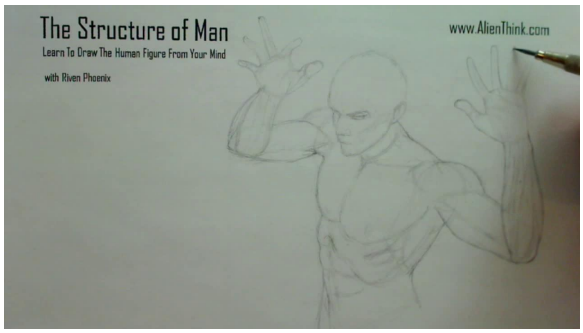
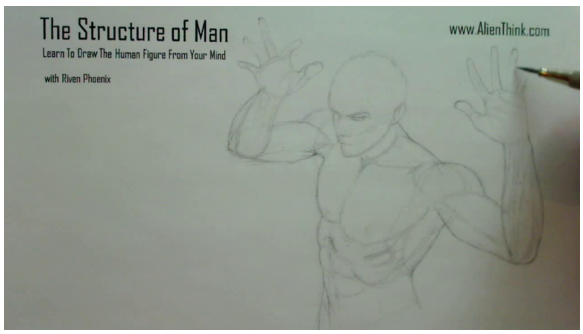
45		And then over here, draw out this finger, almost like,
46		I'll just draw it out in that way.
47		And for this one, if you shorten it up a little bit,
48		then just draw it out this way over here.

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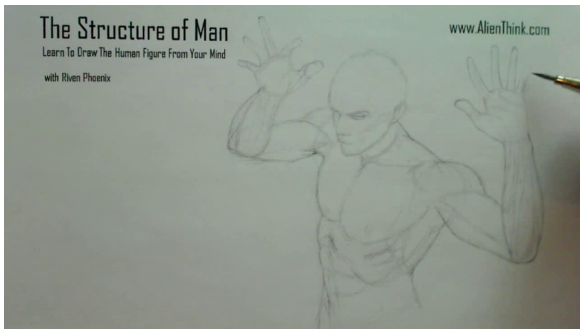
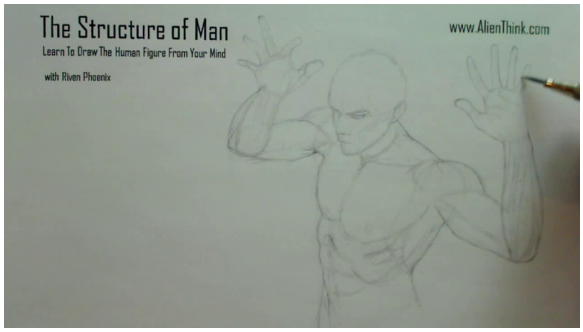
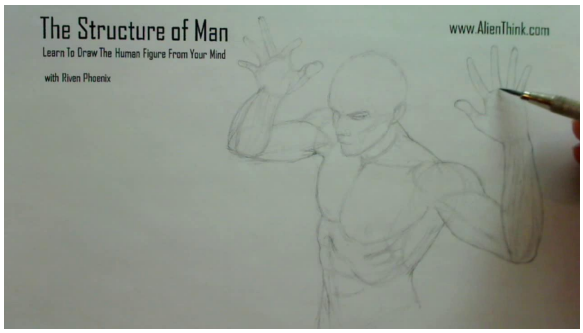
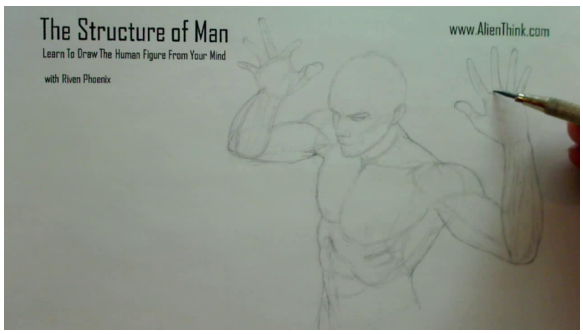
49		Right, so when I'm drawing out all these details,
50		I'm thinking about how I want the fingers to be.
51		Right, so over here, we already went through this.
52		We know that, right, we're just going to basically get these webs over here.

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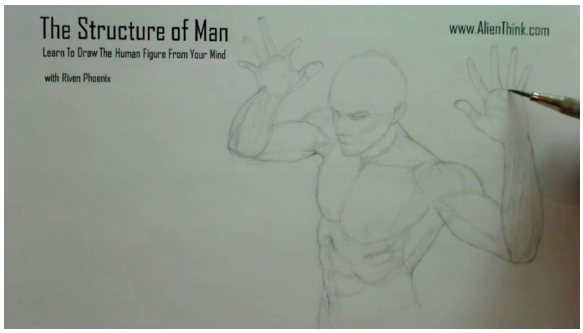
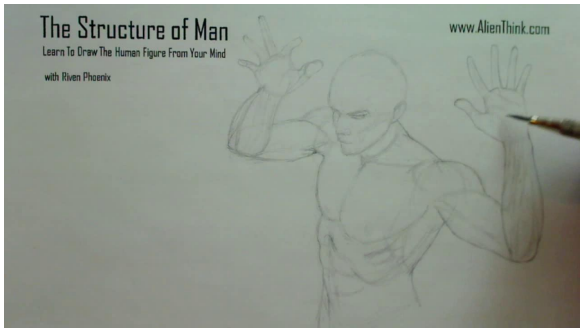
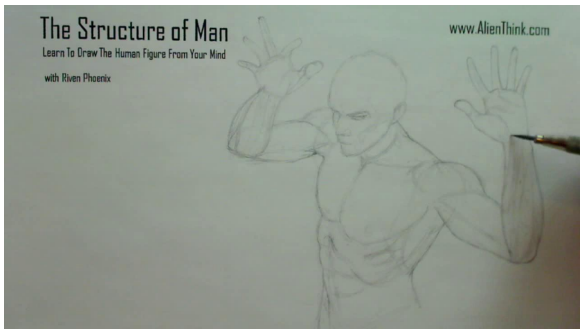
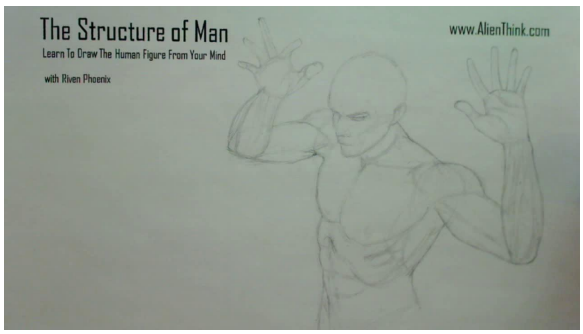
53		And we know from our research that we did in understanding the hand,
54		how all of this is just going to come out.
55		So I know that, right, I'm going to get just these lines here for the palm area over here.
56		Right, and it'll make it look realistic over there.

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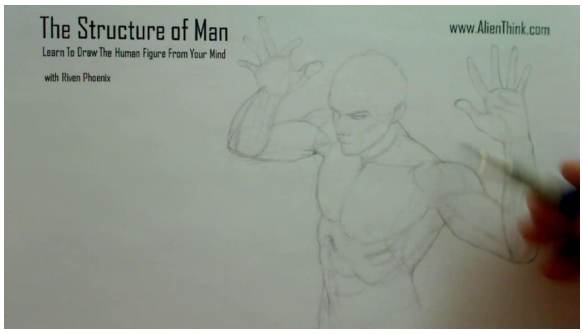
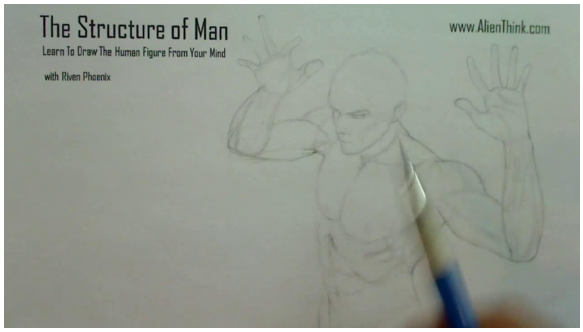
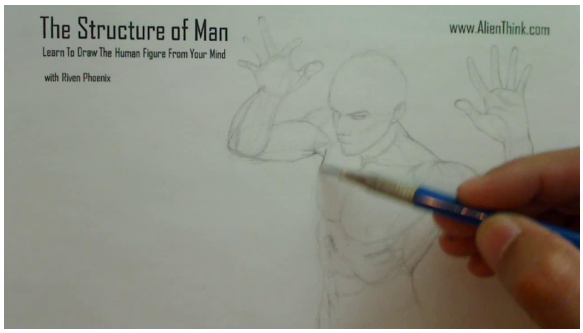
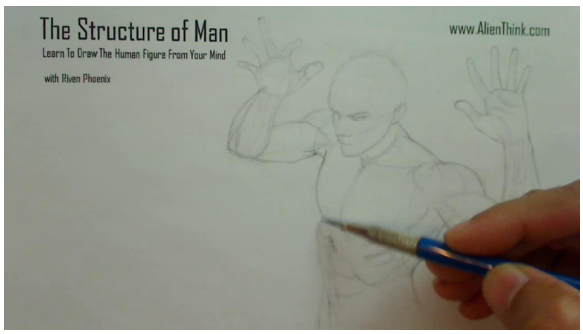
57		So now I'm going to take out some of these lines here.
58		Just start to think about this a little more.
59		I'm going to get this control line here.
60		I'm going to get the control line for the abs over here.

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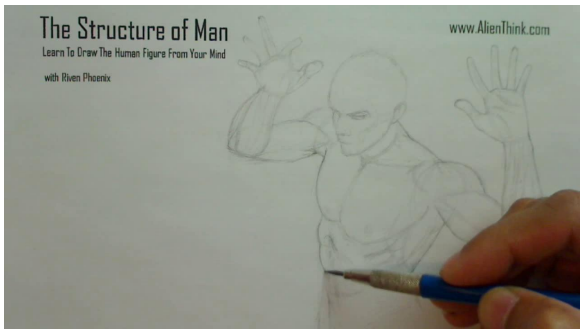
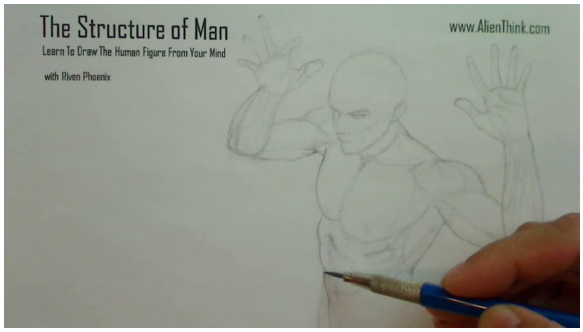
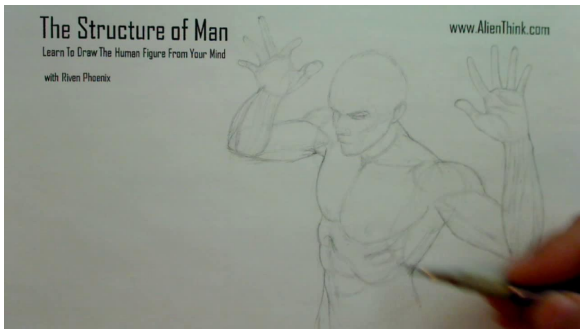
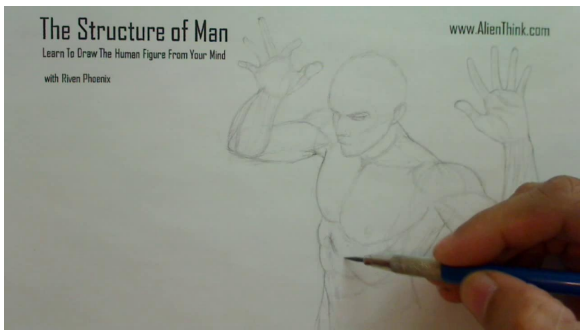
61		And over here, I'm just going to simply go like this over here.
62		And just state that the love handles are going down this way over there.
63		Right, so over here, we can really, we really don't have to touch this area
64		because we know what's going to happen that you're going to get the rib cage like this.

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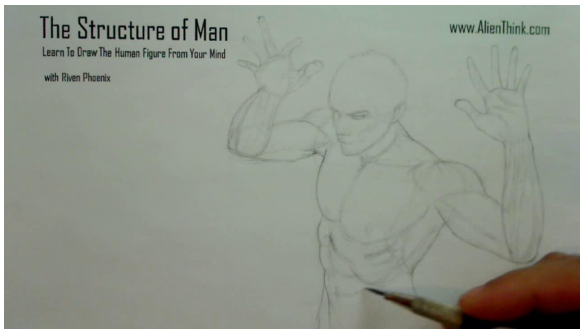
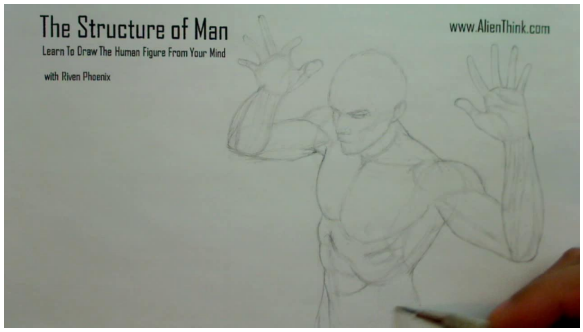
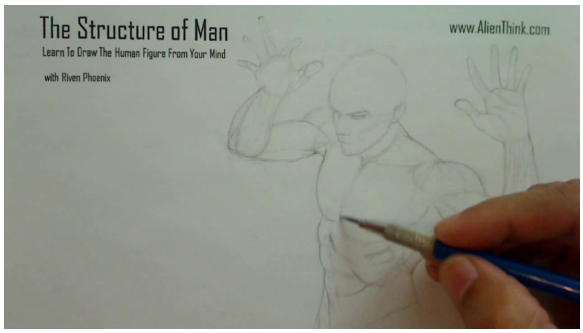
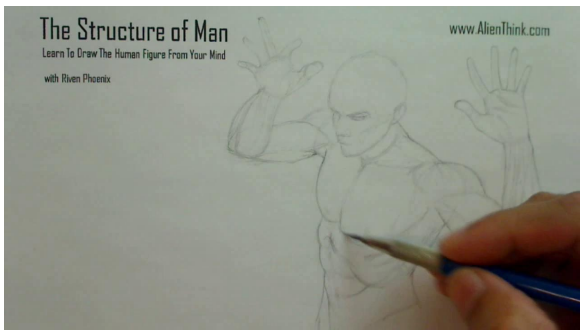
65		And you're going to get this app kind of like really coming out over here.
66		And you know that this is just going in this way.
67		Right, so for this, I'm going to get this correctly done on two paper here.
68		I'm going to do it a little bit more like this.

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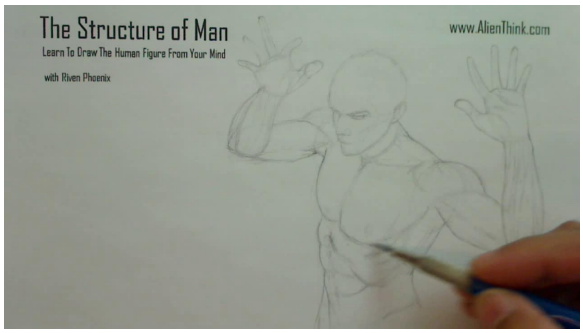
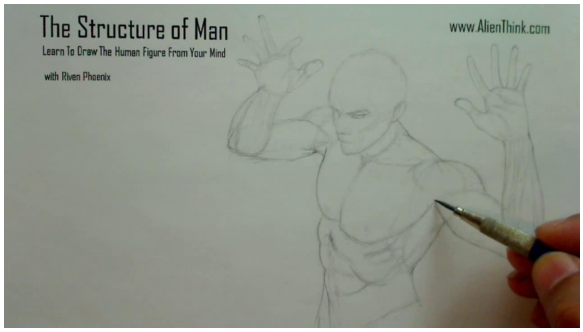
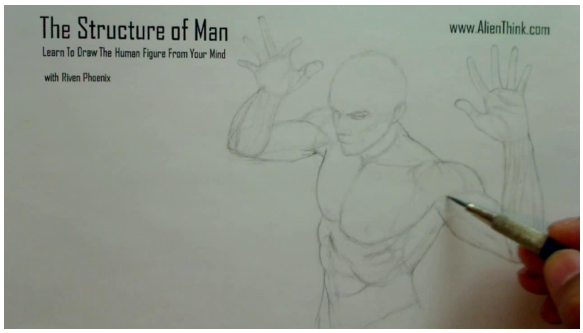
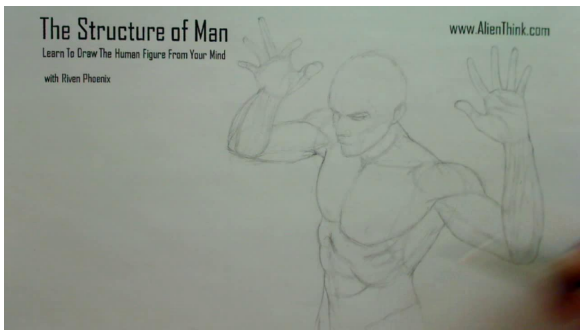
69		Just start to bring out these concepts a little more.
70		I know that this is going here.
71		That means I'm going to have to give the idea of a 3D idea of how this is turning.
72		Right, look at the connection.

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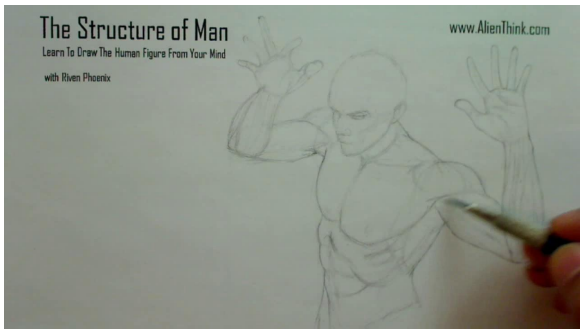
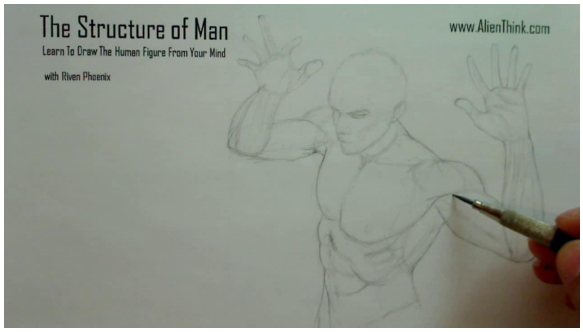
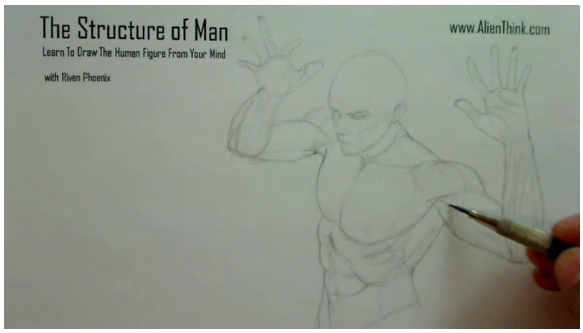
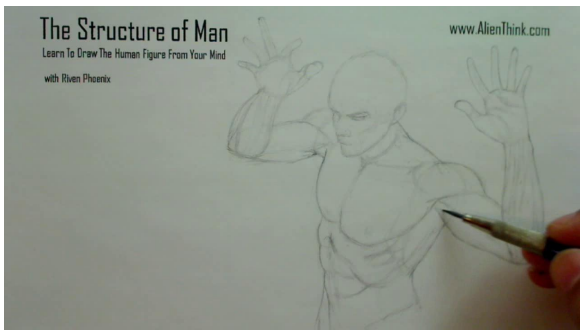
73		We know that this is going here.
74		Right, you know, it's just going to be like this.
75		And you're going to get your bicep over here.
76		Then you know that you're going to get a little bit of that muscle.

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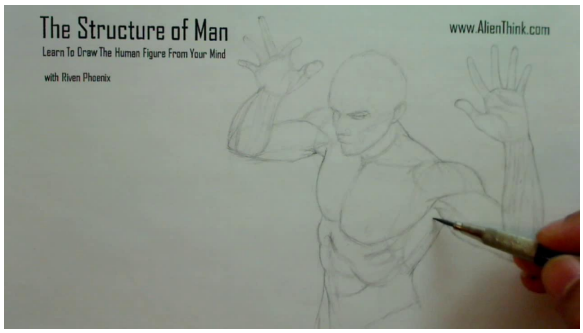
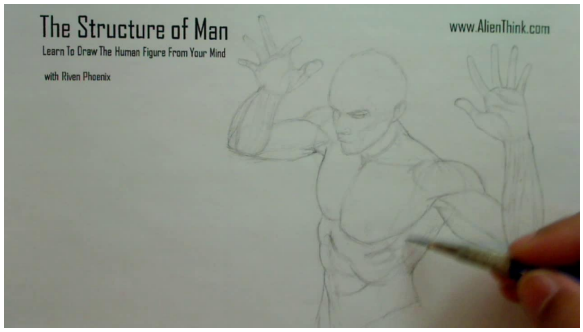
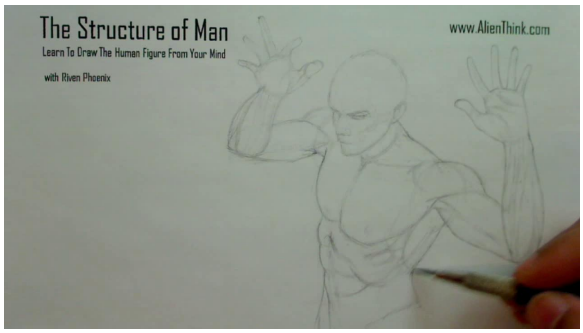
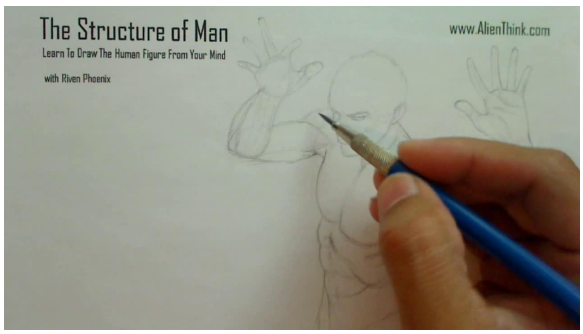
77		Then you try that.
78		Right, so the door side muscle is just going to be embedded in here like this.
79		Right, then over here, I'm going to give to a little bit of this wedge over here.
80		Okay, so for this one, for the deltoid, I'm going to go up a little bit.

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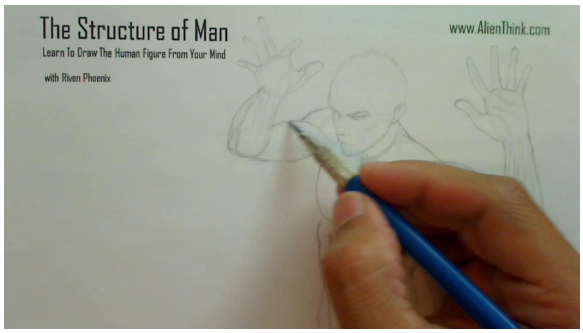
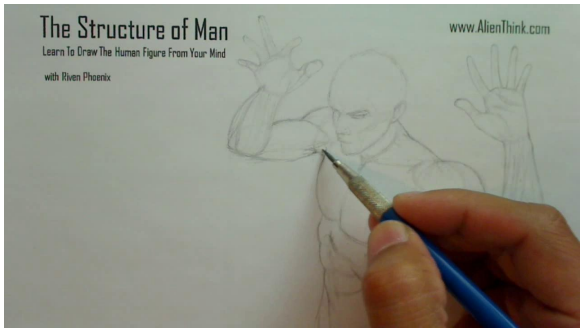
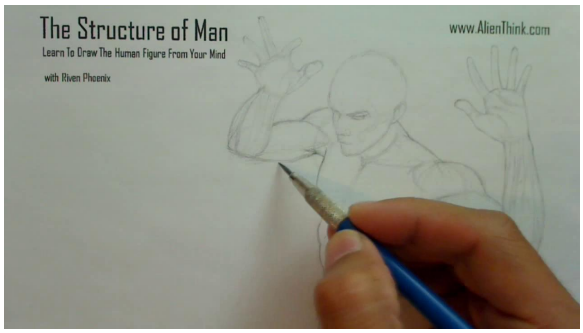
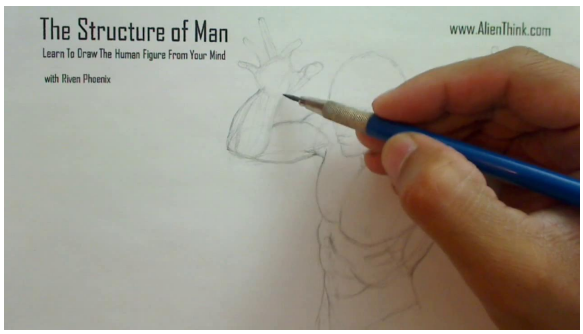
81		I'm going to say that, okay, well, this is where the arm is going to be.
82		And then here I'm just going to show a little bit of that muscle over here.
83		And then simply just close this idea up over here, simply by just doing this over here.
84		And this is going to be very simple.

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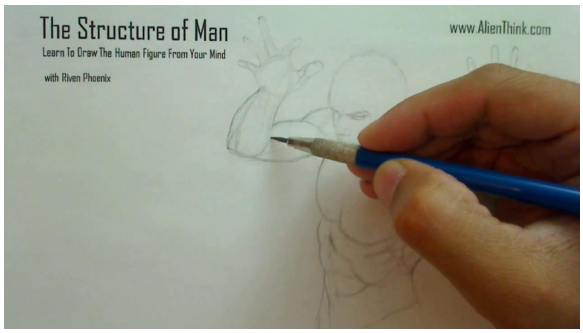
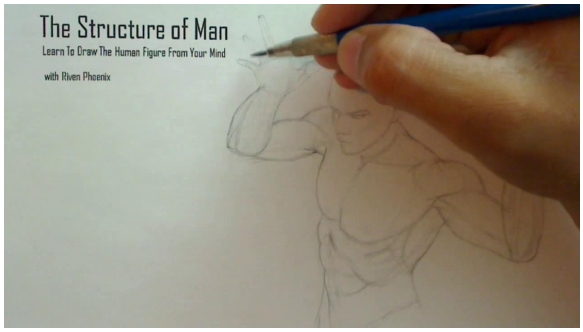
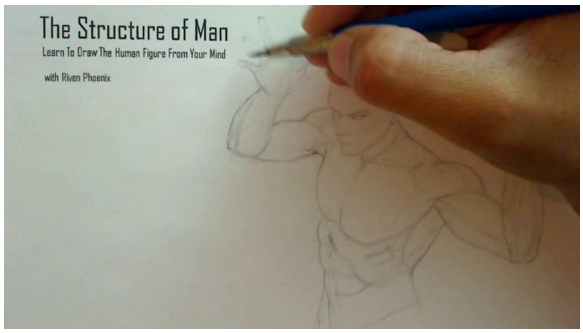
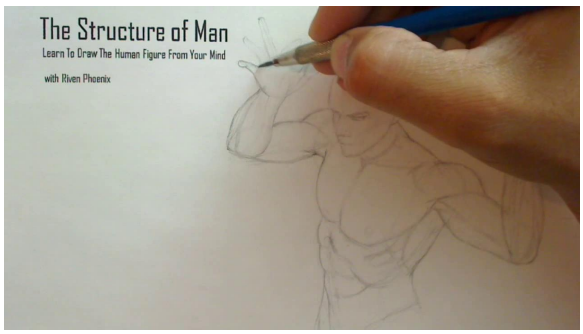
85		Just going to draw it up like this over here.
86		And then for the hand, I'm going to come in a little bit.
87		Then just start to think about, what is it that I'm trying to do with this little finger?
88		Right, so this stuff really is going to end up being a little more darker over here.

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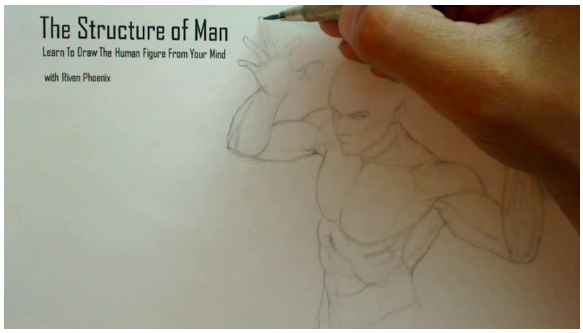
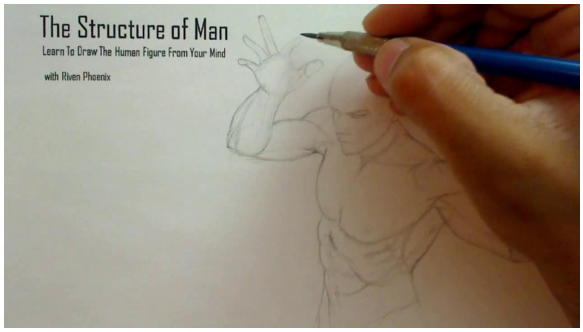
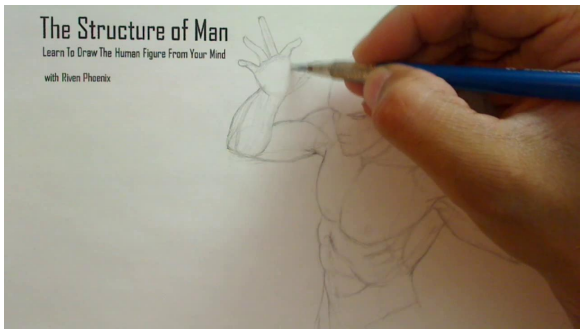
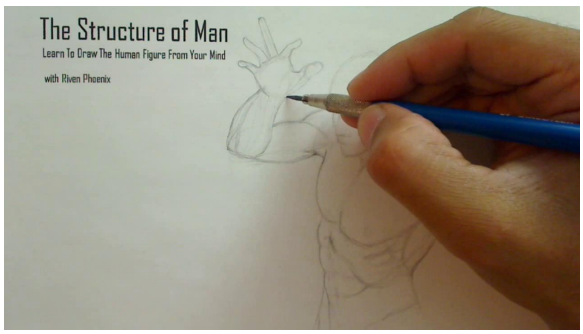
89		Because of the way we're going to do this version of the hand with the light source.
90		Then let's say that this finger is actually going to come more kind of like coming towards us over here.
91		And then here I'm just going to simply do it this way.
92		Then over here, I'm just going to mark this out like this.

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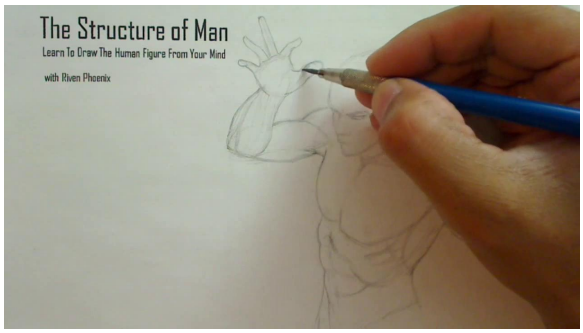
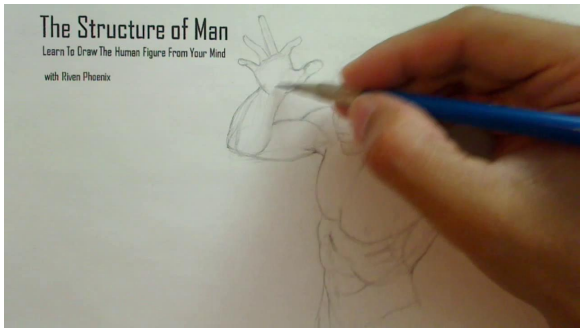
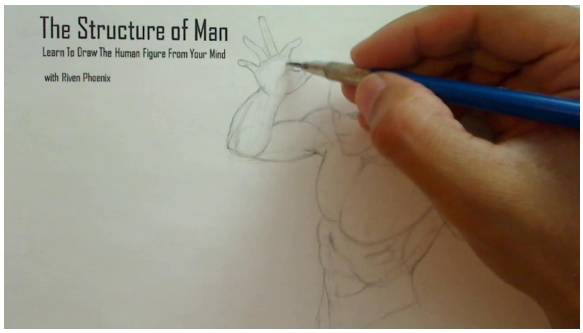
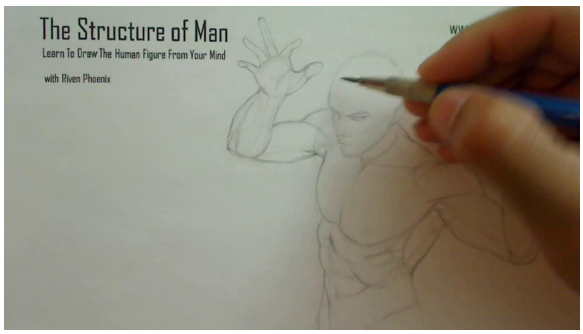
93		This is how the thumb is going to be.
94		Right, so for this is the same thing, I'm going to get like that line over here.
95		And really I'm not going to touch any of these areas in there.
96		Okay, so for this, I'm just going to draw out the head over here.

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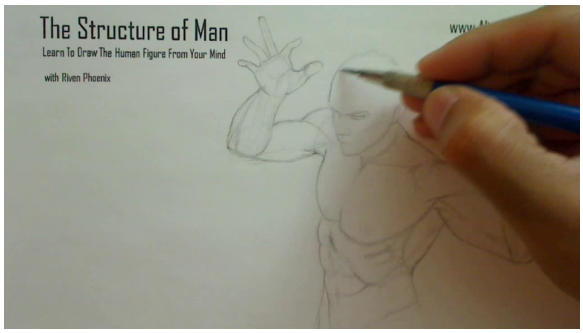
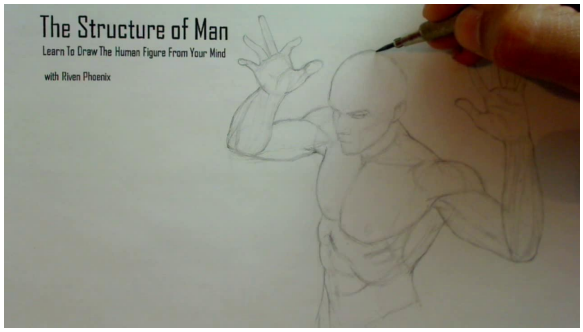
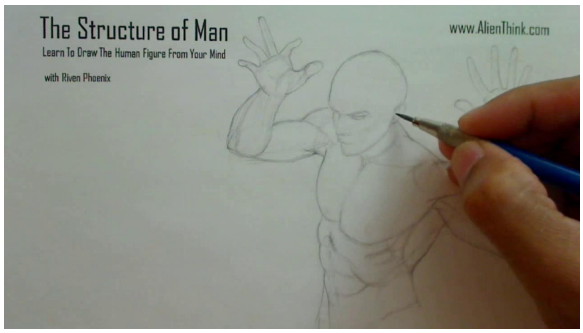
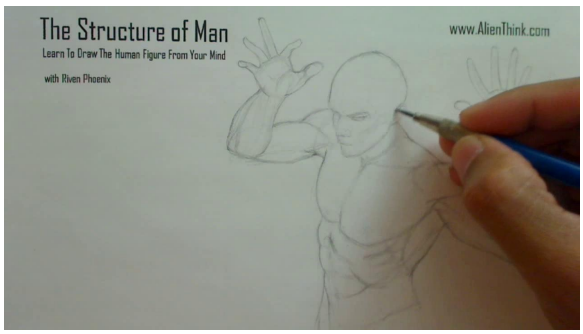
97		Just get all the detail work in first before we start rendering this.
98		Right, so here I'm going to do the head more roundish over here.
99		And the ear is going to be easy.
100		We know that okay, this is just going to go in like this over here.

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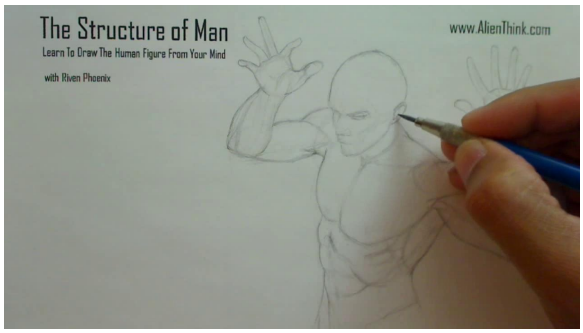
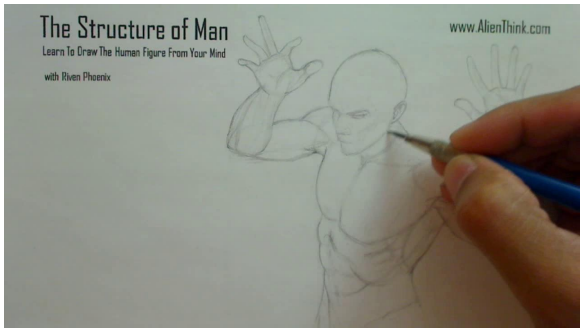
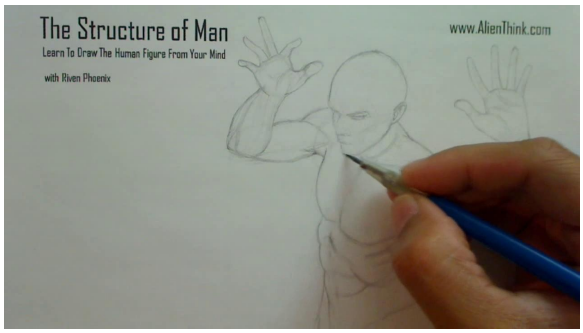
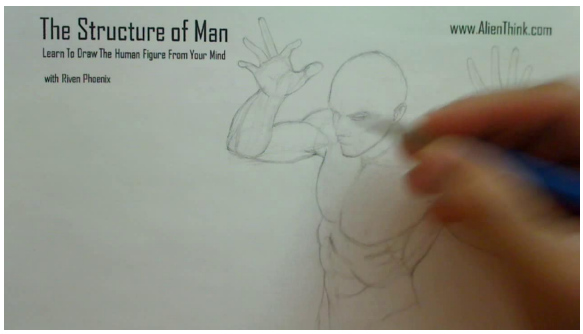
101		It's going to go in like this and we're done with that area.
102		And over here I'm going to get that line a little bit of that fat area in there.
103		I'm going to get this chin like this over here.
104		And then here for his lips, we know that it's just going to be like this over here.

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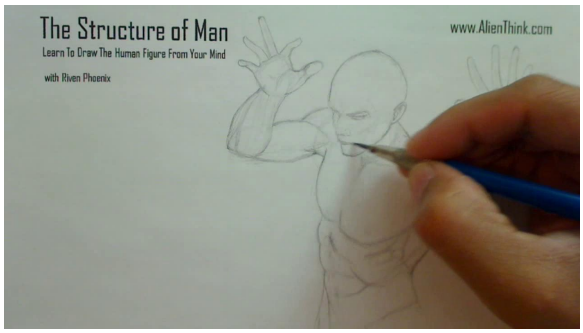
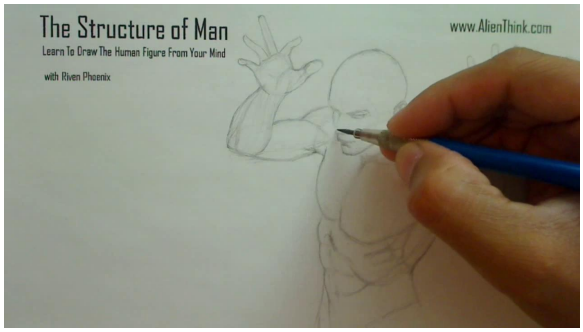
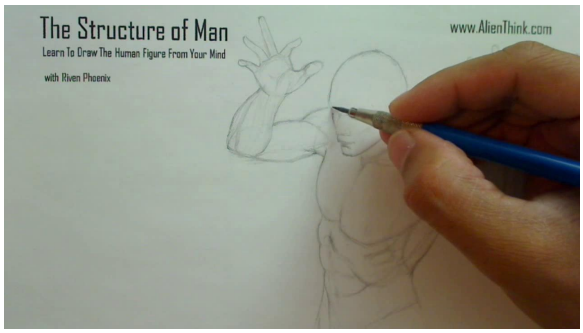
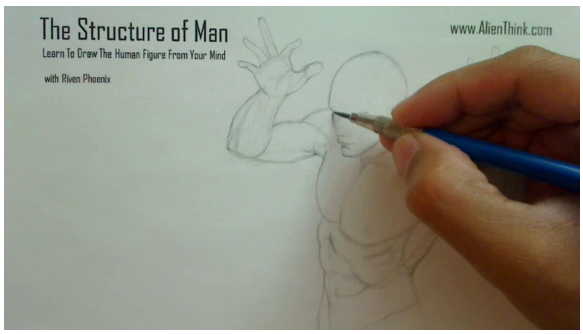
105		Right, we're going to get underneath some shadows to bring that port out.
106		You can do like a different version of the muscles over here.
107		And then over here, we're going to start to get the the temple area.
108		And here we're just going to see a little bit of his eye over here.

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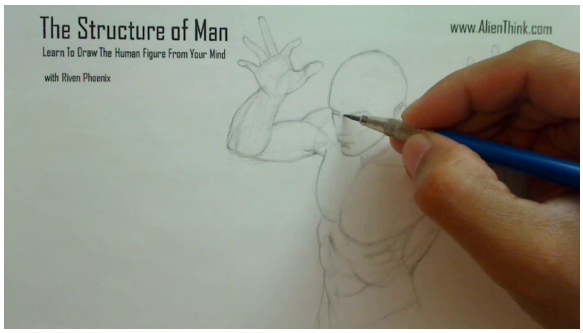
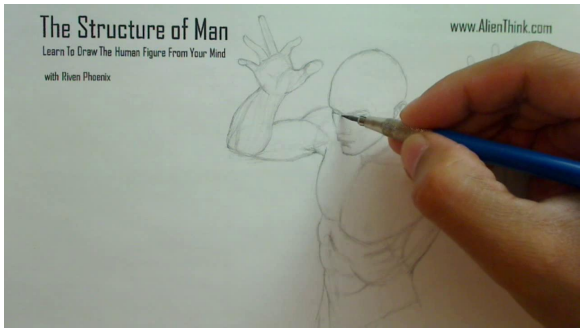
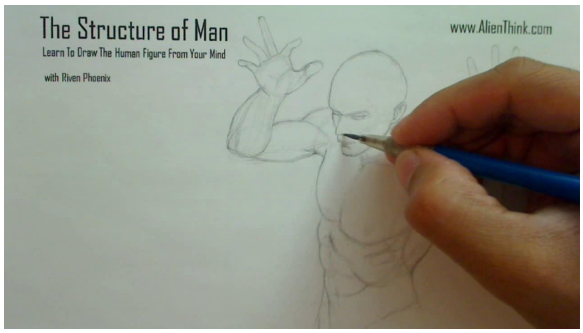
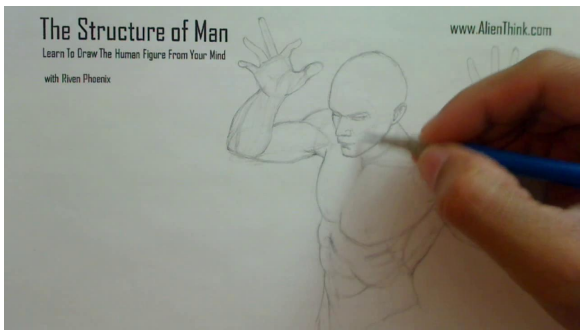
109		Right, so here is going to be the temple coming down.
110		And we know that okay, this is just going to come down like this over here.
111		And then I'm going to draw this like this over here like so.
112		Right, and this will start to get the details in.

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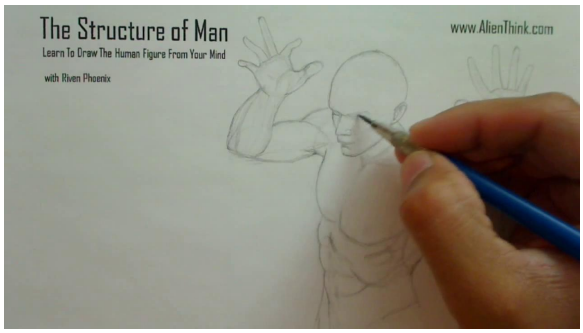
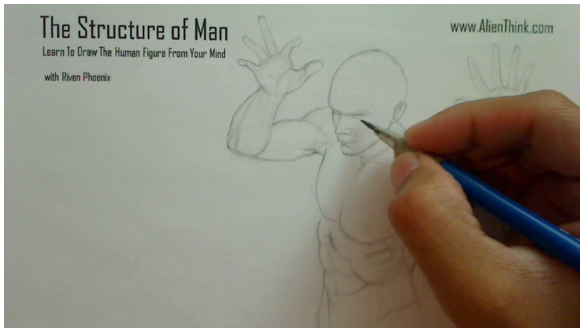
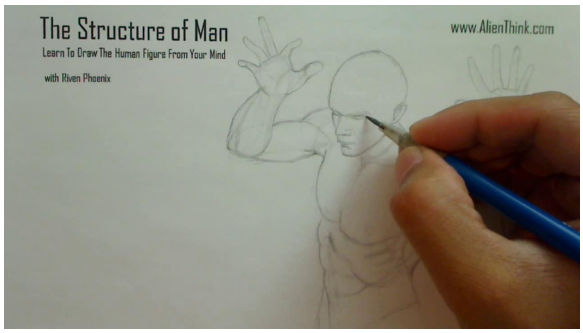
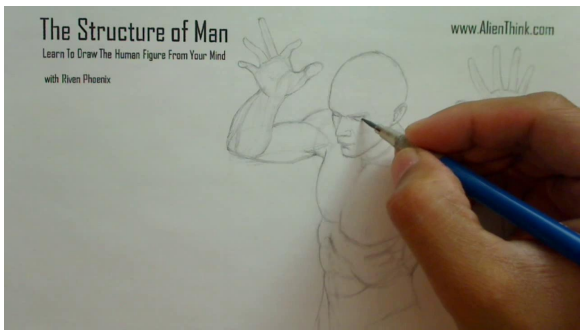
113		And then over here I'm just going to get my really my temple area over here.
114		Just going to think about the eye over here for a second.
115		I'm going to show the eye like this maybe a little bit of the eye bag over here.
116		We'll under the eye.

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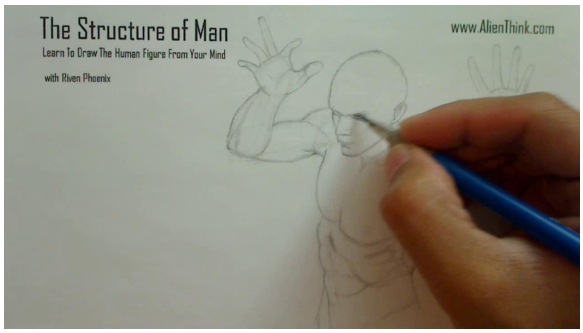
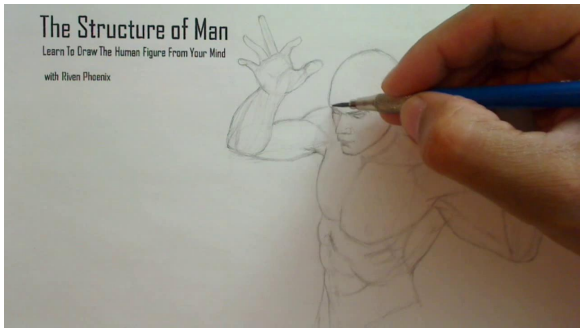
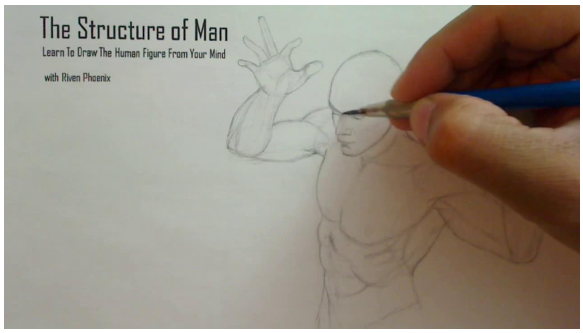
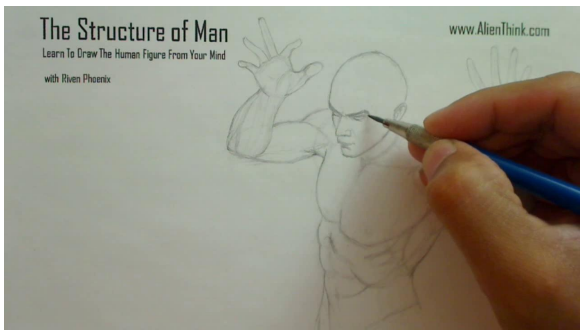
117		Then over here I want to do basically, it's a eyebrows like this over here.
118		Right, so I'm just keeping the eye.
119		So the concepts here are kind of simple.
120		You can do like different variations of the eyebrows.

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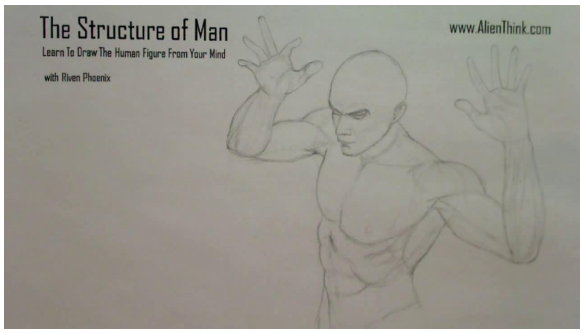
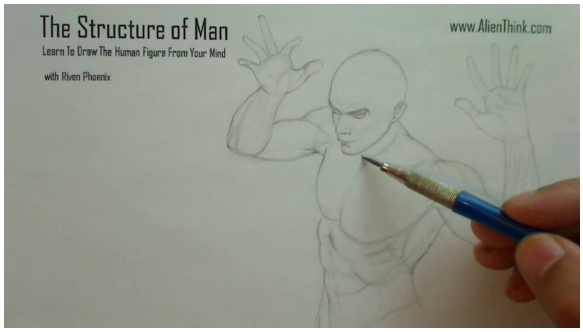
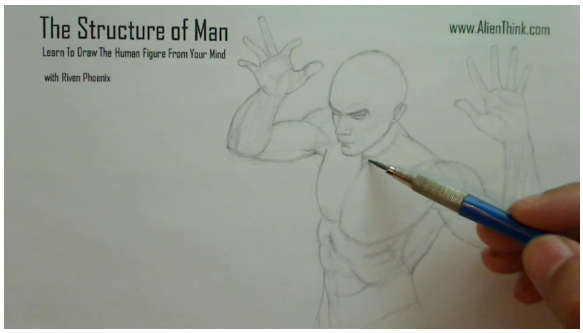
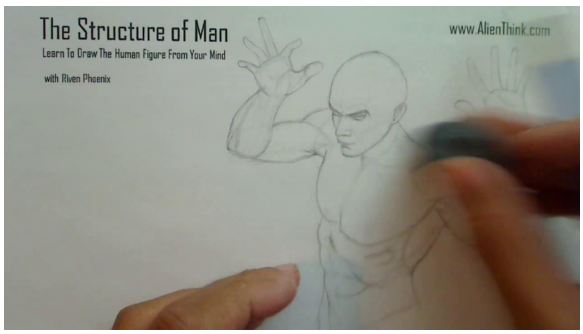
121		Okay, so once we've done this, we're going to now simply.
122		Now here you can see that we're preparing for the drawing and it'll just make it easy to put shadows in.
123		Right, so over here I know that I clean up this area a little bit.
124		I know that okay, under here I'm going to get the neck area here, the muscles over here.

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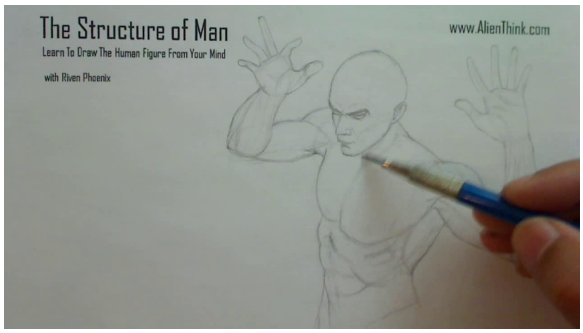
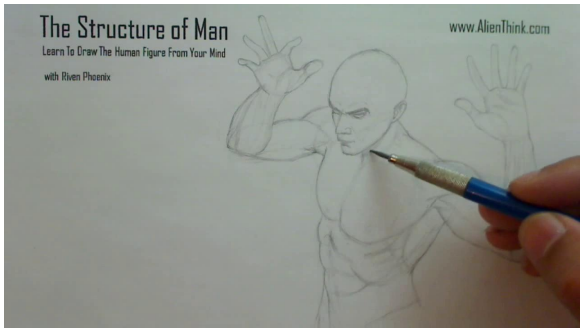
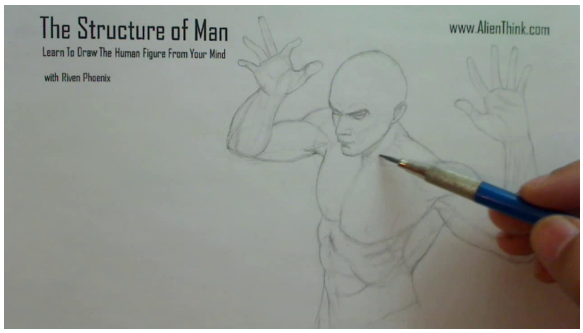
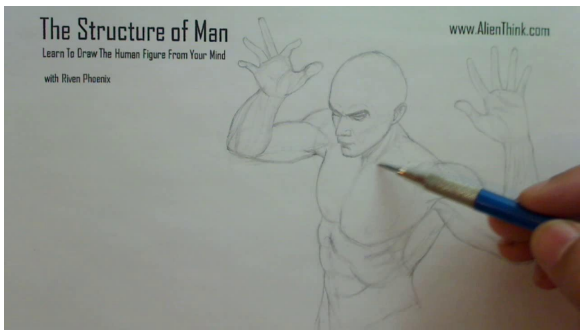
125		Here I'm just going to start shading in a little bit.
126		Just to get the mind going with these concepts.
127		And then I know that right, it's just going to go in this way over here like so.
128		Right, so here we can now start to add some shadows over here.

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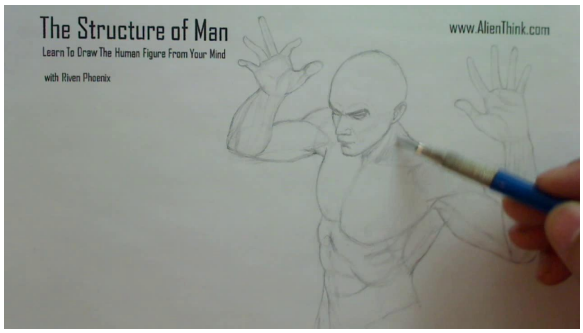
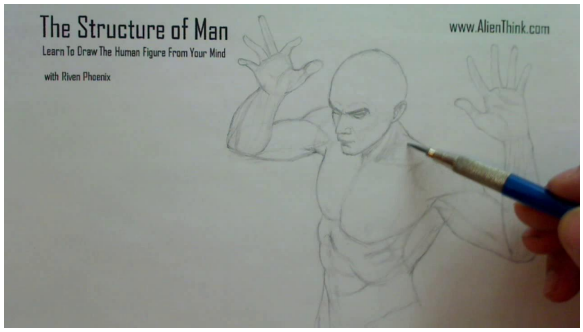
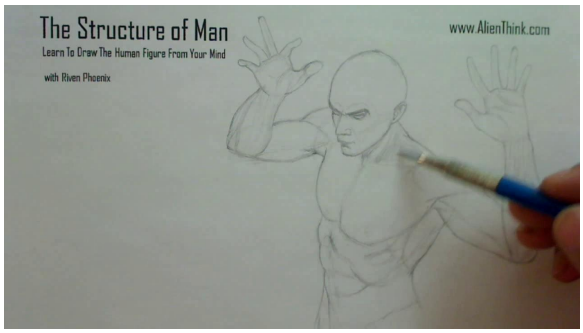
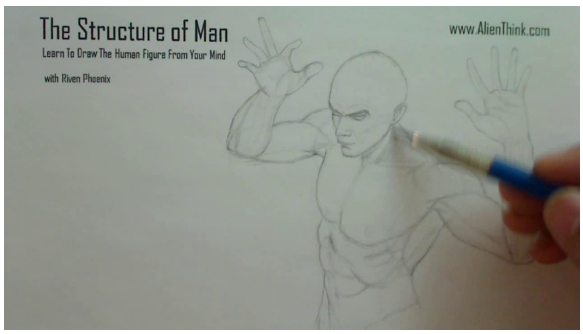
129		First, very lightly.
130		And here we know that okay, we're going to get the light shining from the back.
131		So we're going to have to mess around with multiple values, multiple values of the pencil.
132		So here I'm going to say that okay, for here I'm going to kind of like I want to keep this a little more darker over here.

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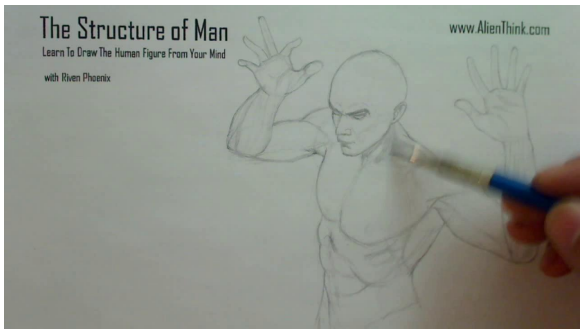
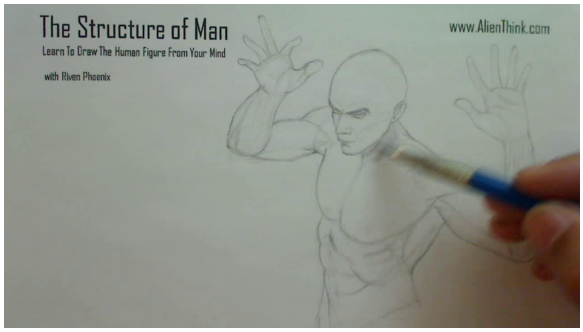
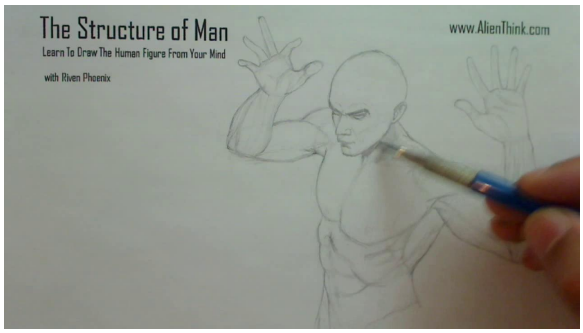
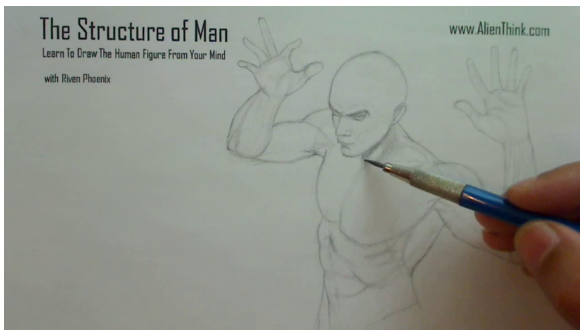
133		Like this first.
134		Right, start to bring out his neck muscle over here a little bit.
135		Start to darken up this area underneath here.
136		Just like this.

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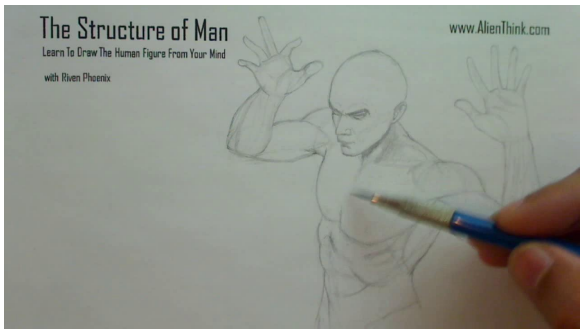
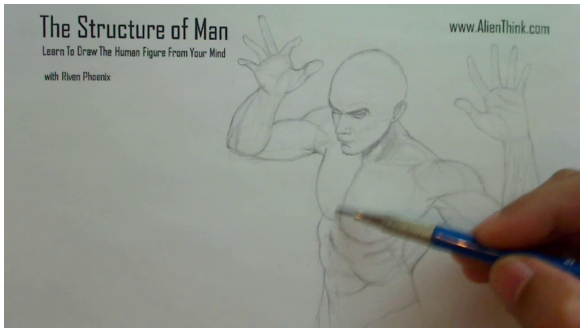
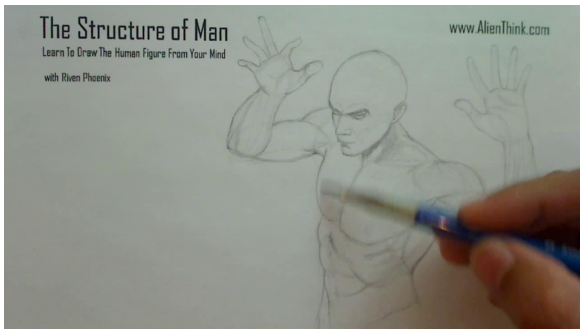
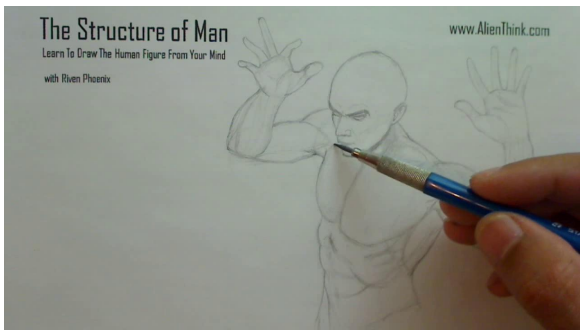
137		And over here I'm going to get like a little bit of shadow work over here.
138		Just like this.
139		Very.
140		Start to think about the lights over here.

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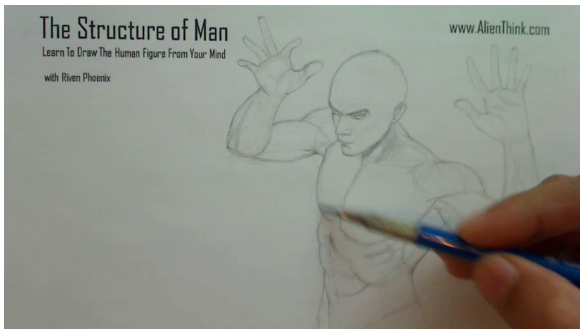
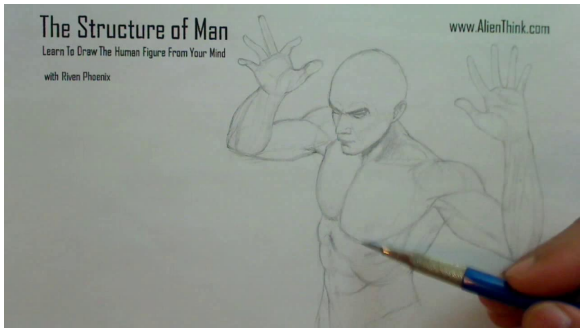
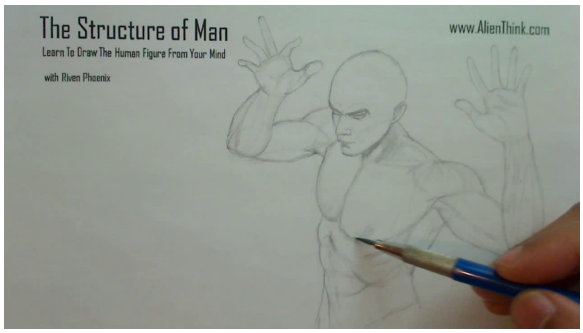
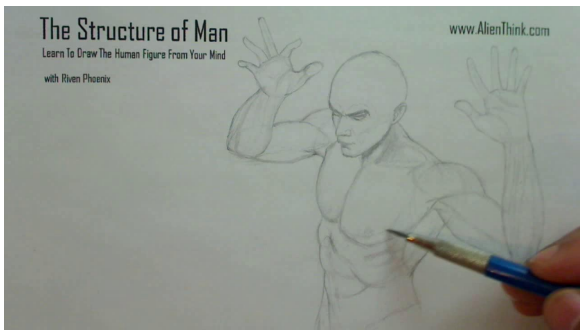
141		Very, very slowly and building this up.
142		Right, so here I know that obviously the nipple is over here.
143		So now the thing is that okay, well I want to show this to be a little more outer.
144		So the way to do this is that you can come in a little bit like this in here and do it this way.

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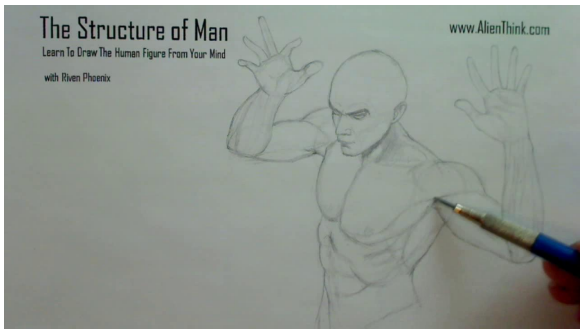
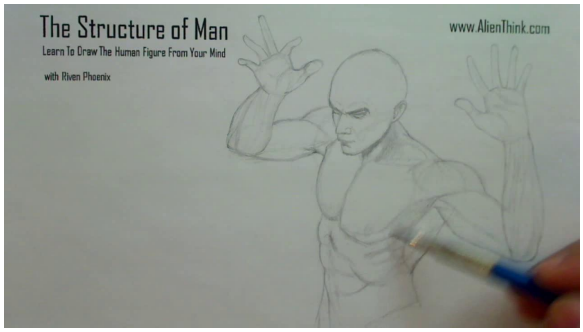
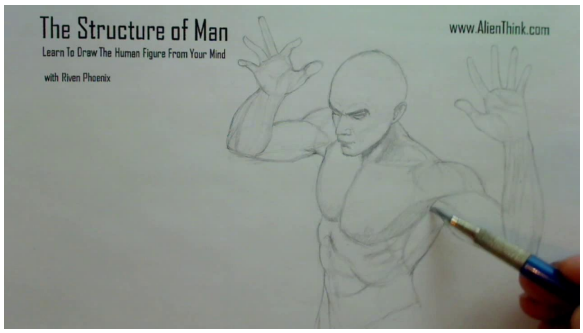
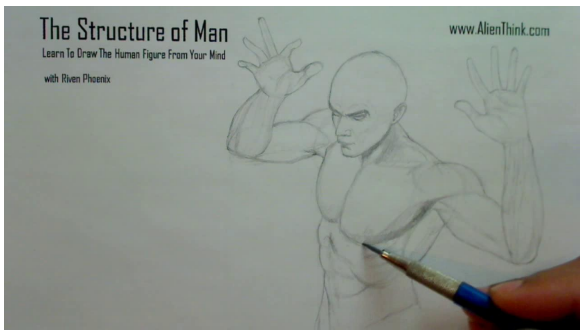
145		And this will give you.
146		Start to give you the shadows that you're looking for over here.
147		Right, over here we're just going to make this a little more darker.
148		Dark or dark over here.

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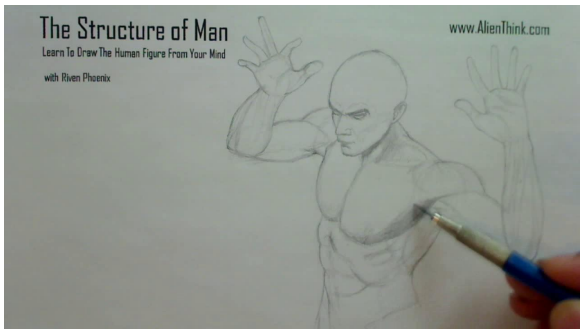
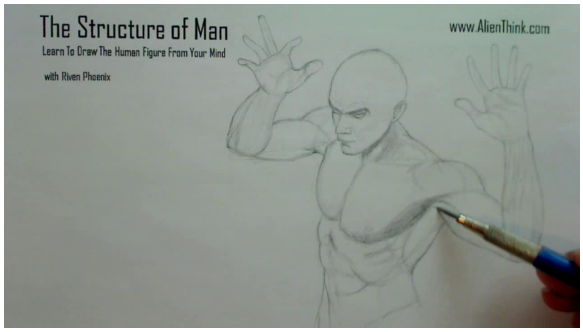
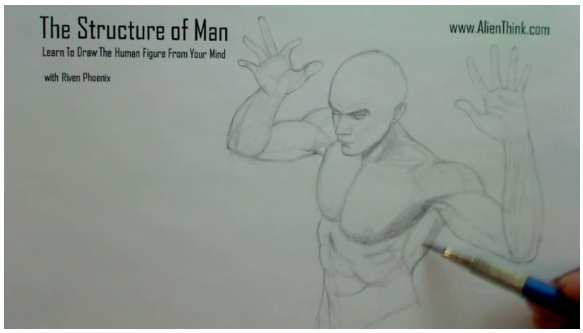
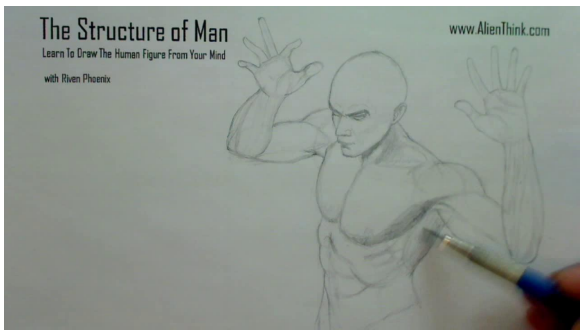
149		Okay, so once I come here I'm just basically going to go like this over here and take care of this muscle like this.
150		Right, so obviously in here we're going to get a little bit of much water.
151		Not too dark but kind of like these lighter values that will start to come in from here.
152		Right, so I'm just thinking about this now how to do this.

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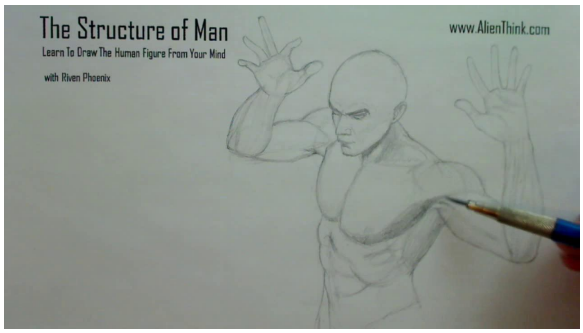
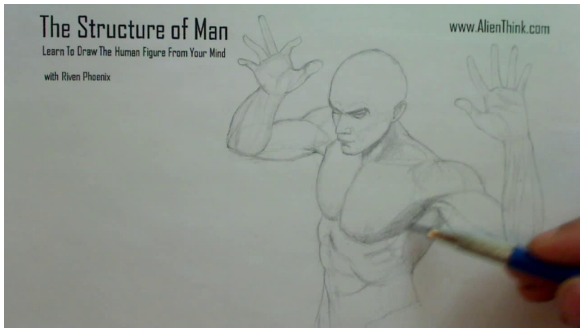
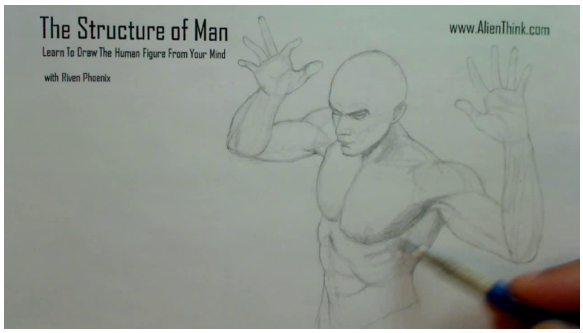
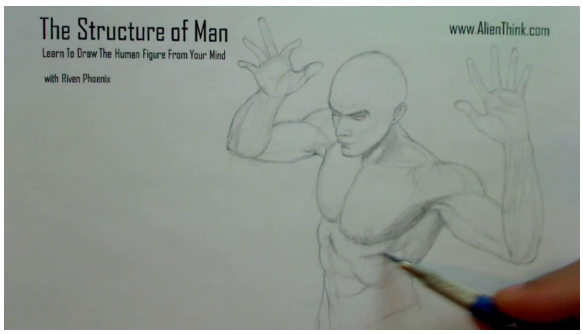
153		So now when I get into the tricep area I can start to separate the tricep through these colors.
154		Right, and just start thinking about more and more about the whole problem over here.
155		Okay, well I'm going to get this idea like this over here just like this.
156		Right, very little bit of a bump and this is going to be my seventh rib over here.

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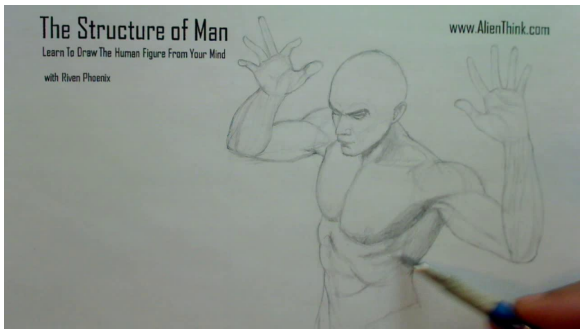
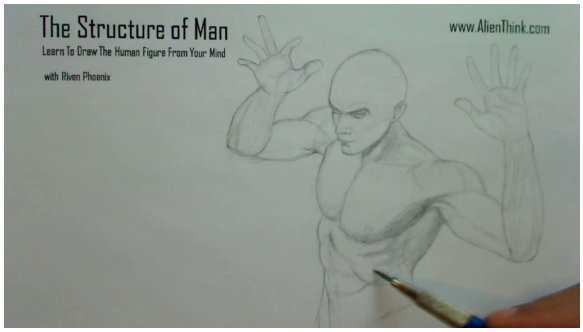
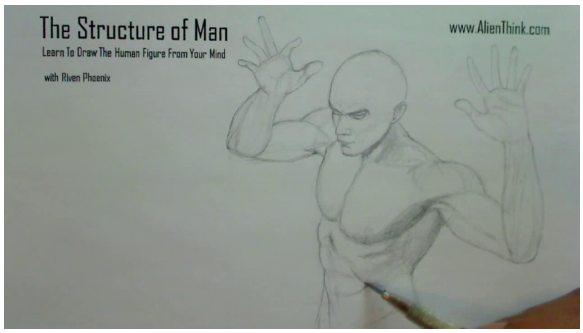
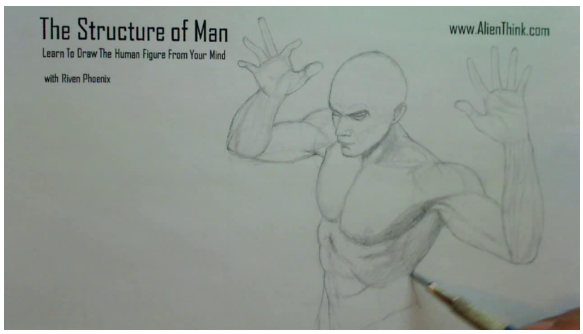
157		So here I'm just going to do it like this.
158		Show a little bit of that work over here.
159		And then just start to put this in just like this.
160		Right, so here we'll do like okay well over here we're going to get like a break.

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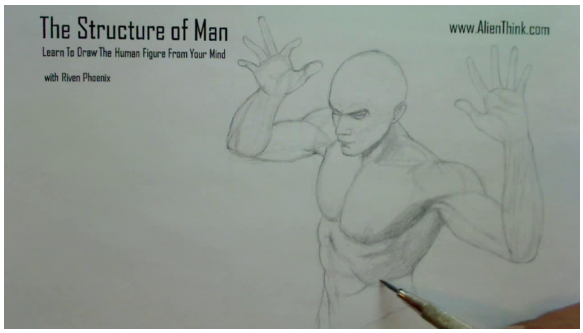
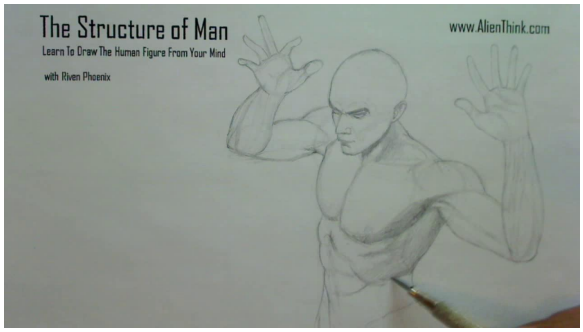
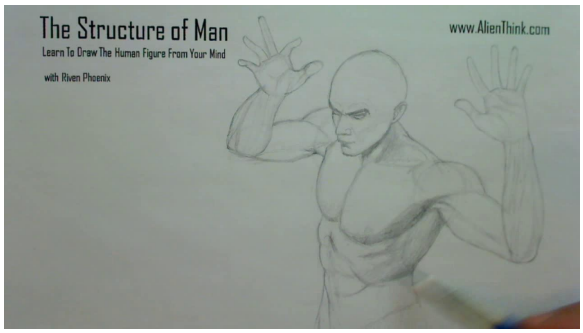
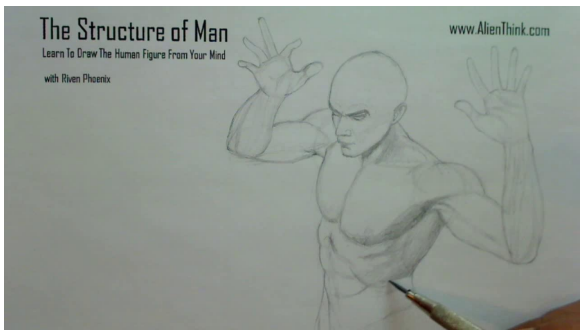
161		Meaning that this is going to be much more darker because it's a break.
162		So we need to bring out some of these shadows out like this.
163		Right, then over here we can say that okay well over here is going to start to twist a little bit over here.
164		So we got to show what's going on under the just cavity over here.

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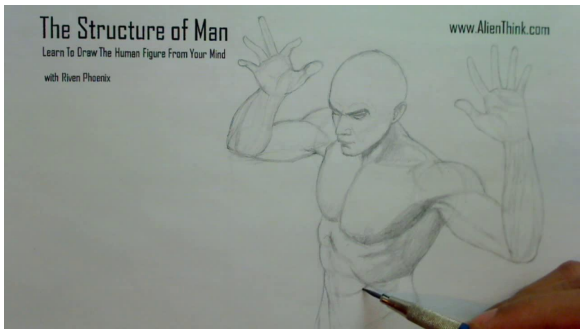
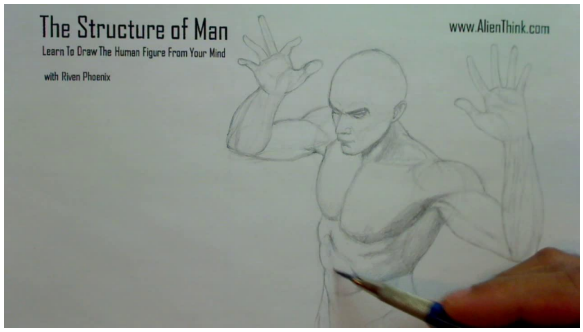
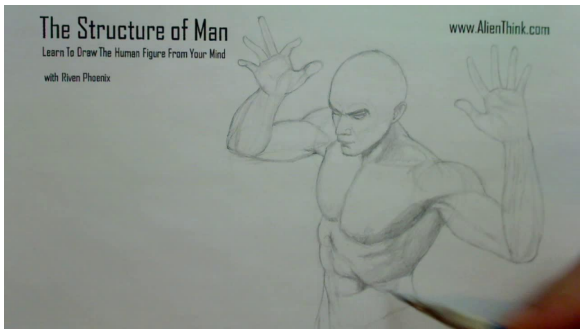
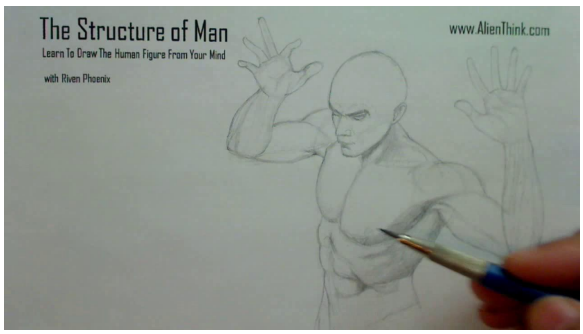
165		So this part here is going to be much more darker obviously because it's twisting more inside over here.
166		Just have to shade this in very slowly.
167		Just begin to understand some of the major concepts in this.
168		Right, because I'm trying to show that this ab area is twisting.

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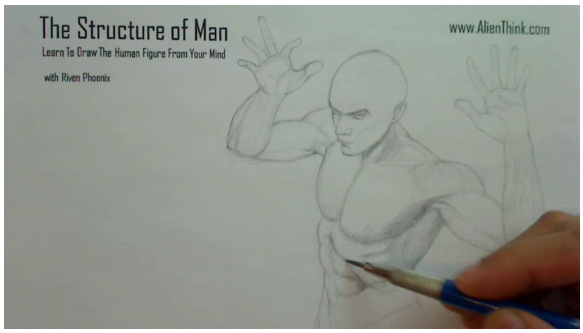
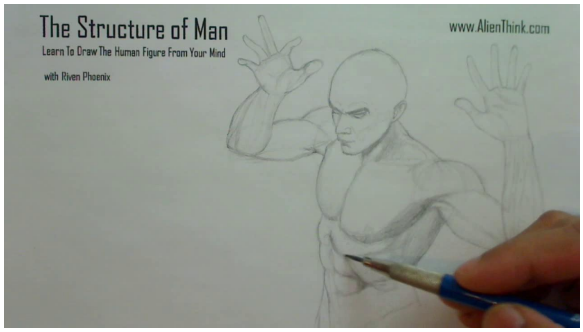
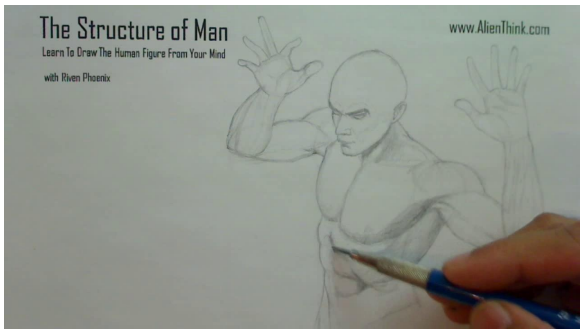
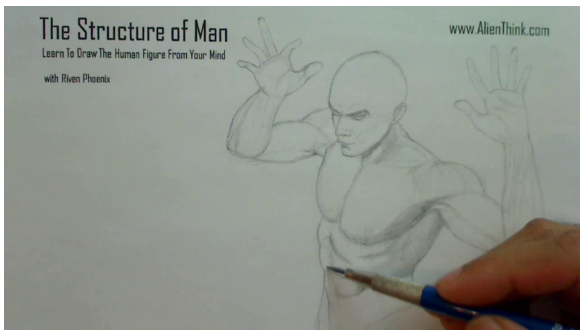
169		So we got to think about the light source.
170		How is it hitting all this stuff?
171		Right, so it's going to be a little bit like this.
172		So today's I'm going to get some shadows here for the other abs.

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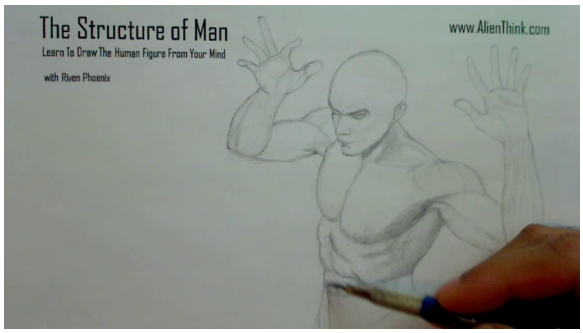
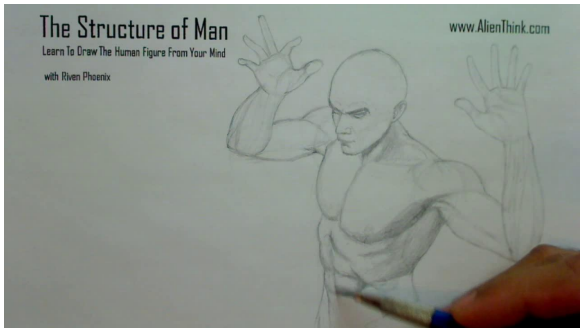
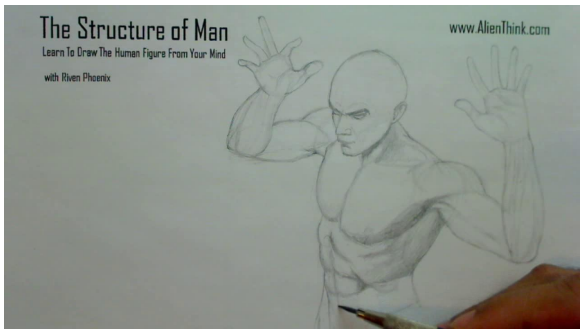
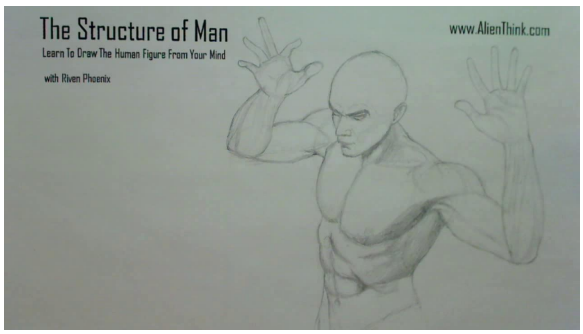
173		And then over here is going to start to go like this.
174		And I can just start to bend that over here like this.
175		Okay, so here I'm going to get my belly button over here.
176		So here I'm just going to actually take out some of these shadows.

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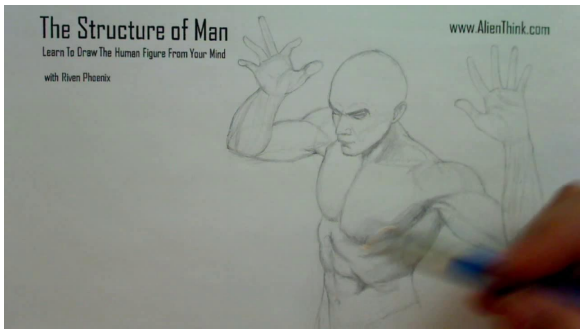
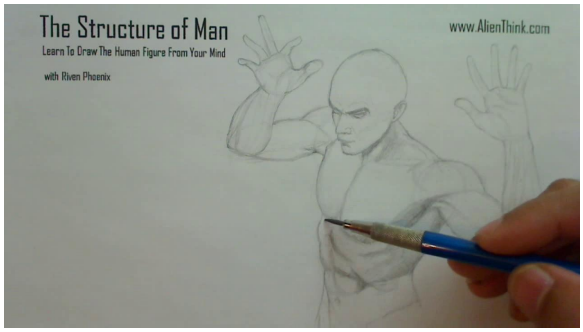
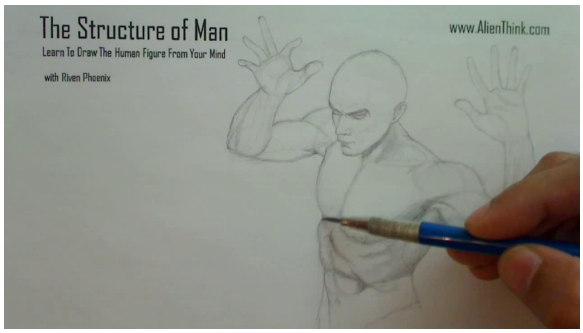
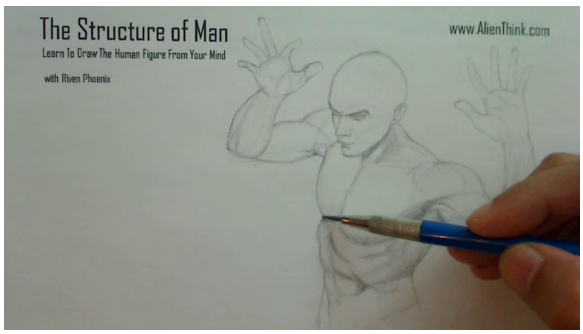
177		Because better to just show it like this over here and very lightly do this over here.
178		Right, and then over here just do this.
179		And this is just going to be connecting like this over here.
180		So this is going to be like a little bit of shadow work because all of this is really exposed more to the light over here.

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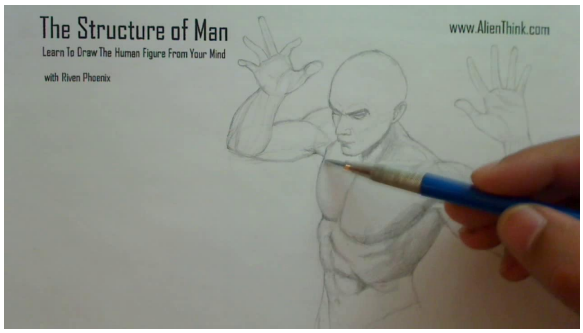
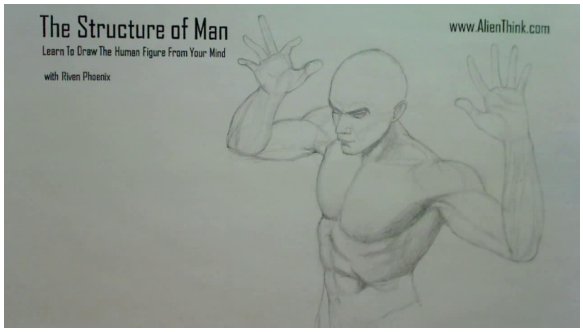
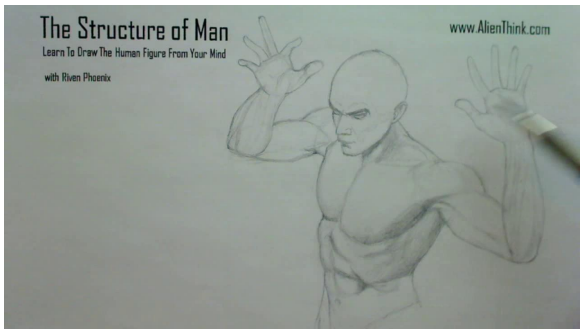
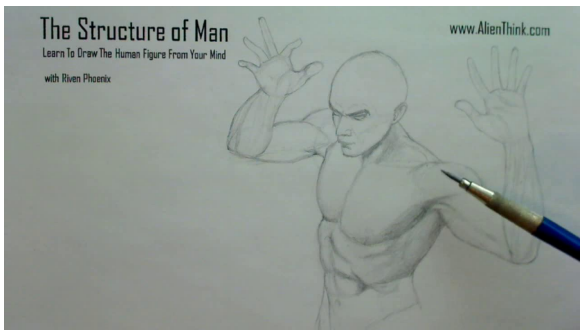
181		Right, so here we're going to now start to blend in some of these ideas and start to see what we start to get over here.
182		Right, so it's starting to look better and better slowly.
183		Right, so here I'm going to get that line here for the deltoid.
184		So when I come over here, we're going to shade this in a little bit more in this sense that I want to show that this deltoid light is just coming like this over here.

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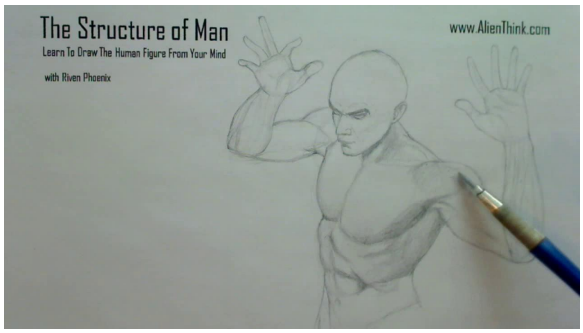
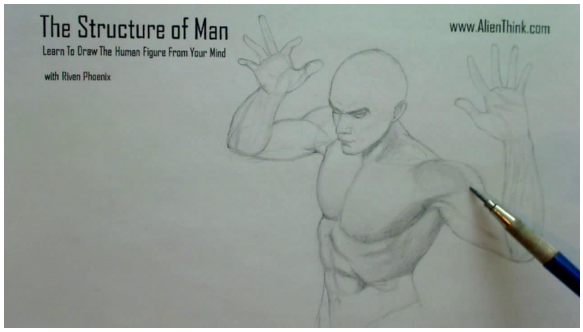
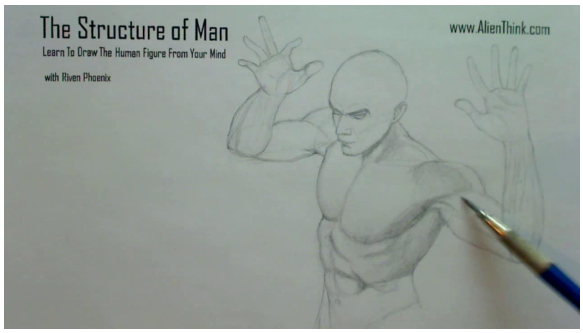
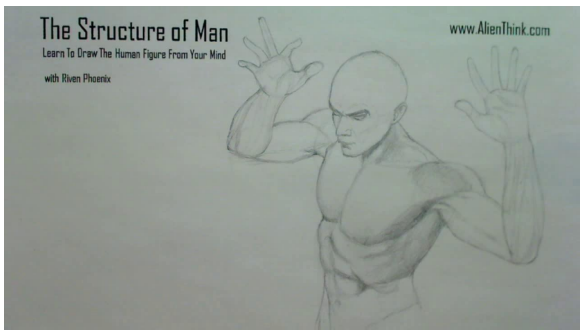
185		We're trying to show light that's coming also from the back.
186		We're going to have to do this multiple values over here.
187		Okay, then over here, this is where we're going to now start to get these ideas of how to shade out the forms.
188		Here we got the deltoid, then you're going to get the biceps.

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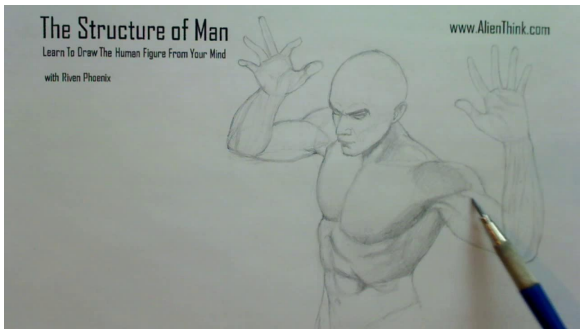
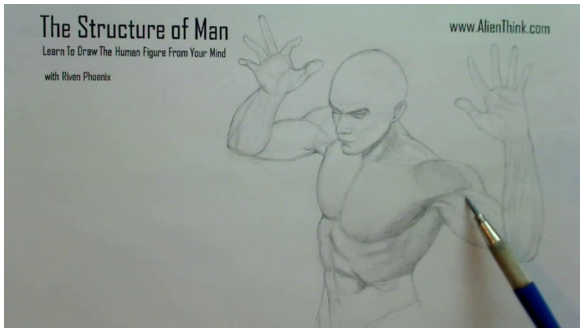
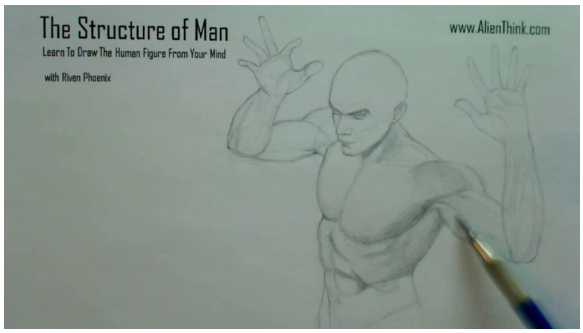
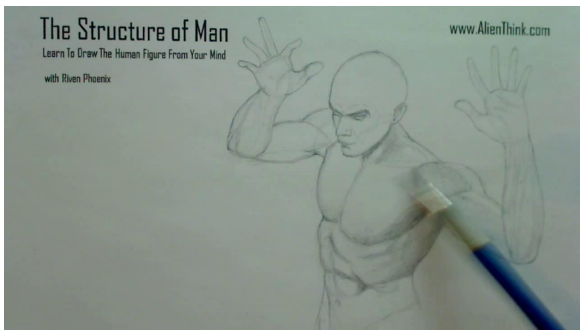
189		So we're going to get basically the light trying to hit this area over here.
190		So over here we're going to now get this tone here on the whole muscle.
191		Right, so now we're beginning to get multiple lights.
192		So this means that this entire thing has to have a tone in order for this trick to work where you have multiple light sources.

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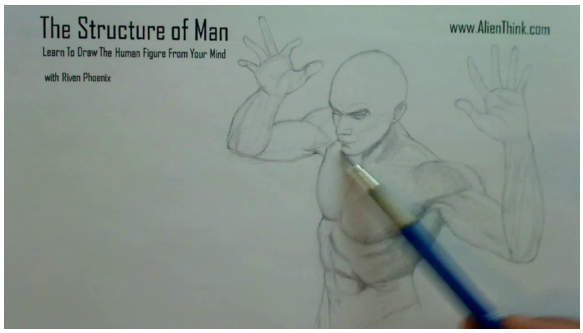
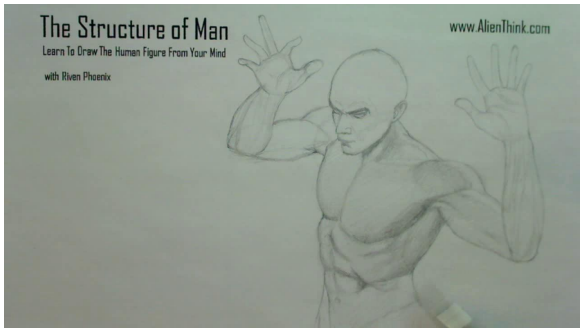
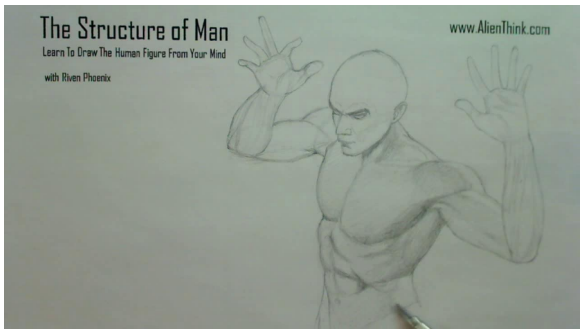
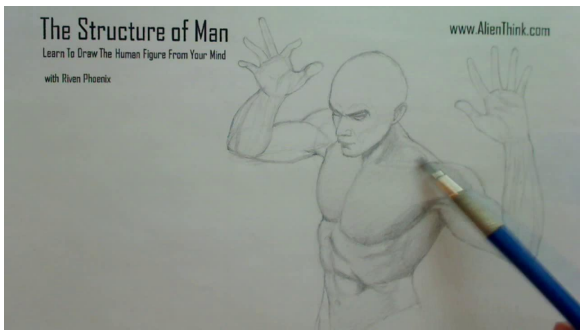
193		Right, so this all of this means to have this over here.
194		And then over here we can start to use some of that idea here and start to show the multiple light source idea.
195		Right, so this is going to now start to create that idea that we got a light hitting from the other side.
196		Now this means that I got to when I cover this, see if I now come back in here automatically those values will become darker too.

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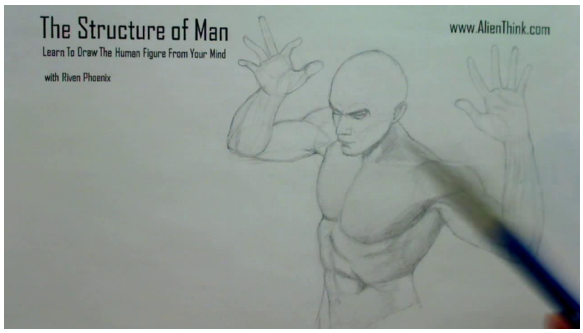
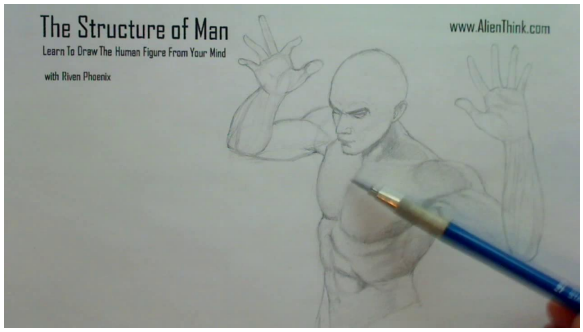
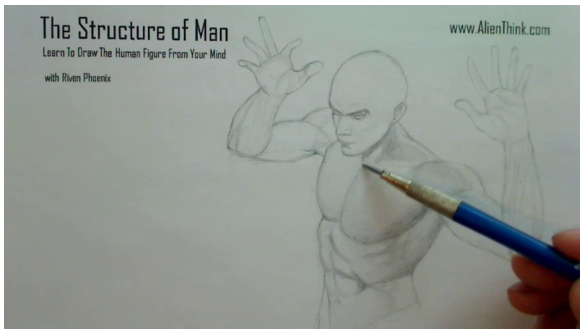
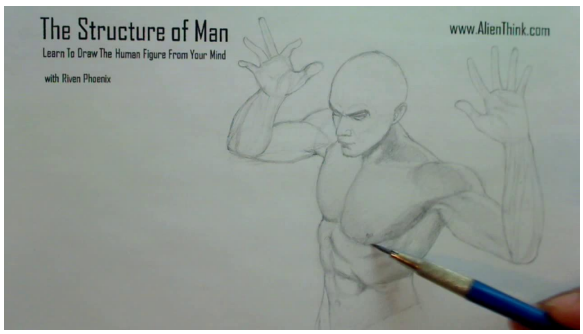
197		And then here we can just come in and start to make more of those areas a little more darker.
198		Then over here I can bring out more of this stuff over here like this.
199		Right, and then blend that in so I know that okay, well the nipple is going to be here so I can show a little bit of shadow under there.
200		Right, so again all of this stuff that I'm doing has to go through multiple phases over here.

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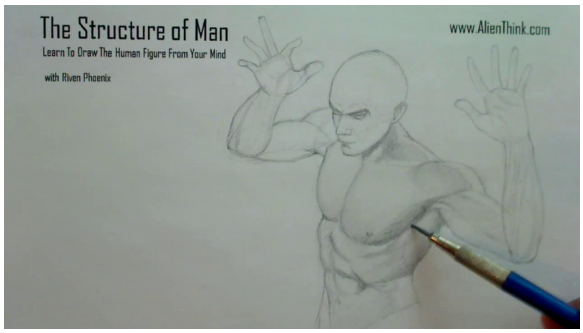
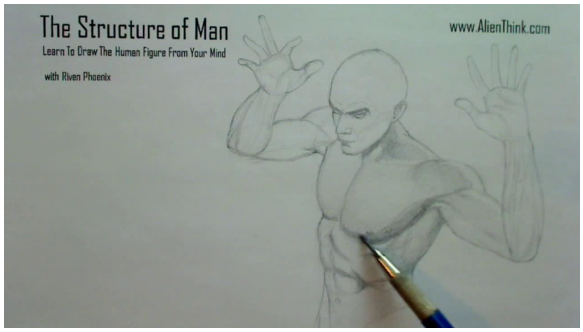
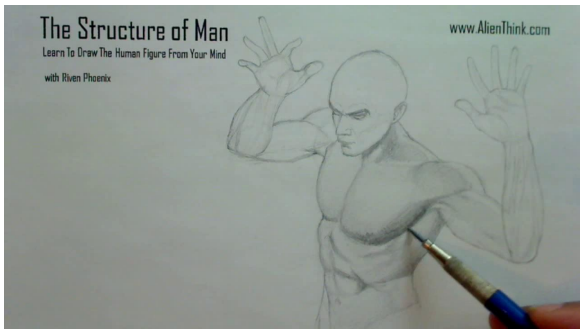
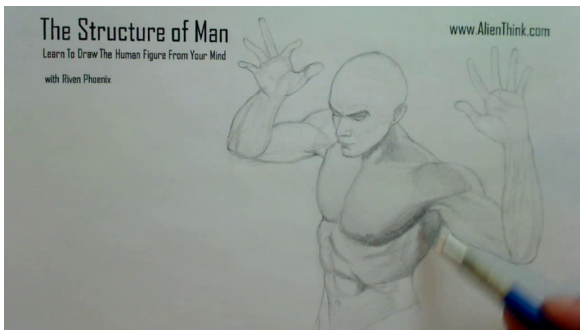
201		So I'm just going to darken this up a little more and start to create the second phase so I can start to build on top of this.
202		I'm just going to zoom in with some of this stuff out.
203		Okay, so now when I come in here I know that okay, that means I got to do this to be a little more darker now.
204		Right, this is going to be a little more darker because now the values are changing for the whole structure.

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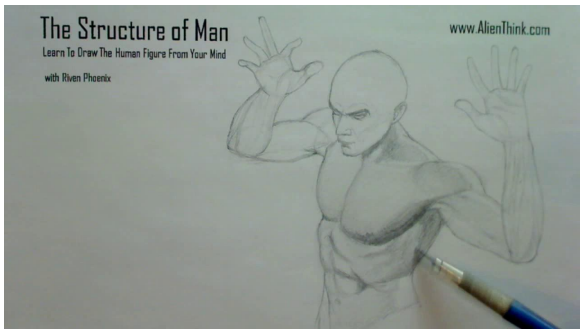
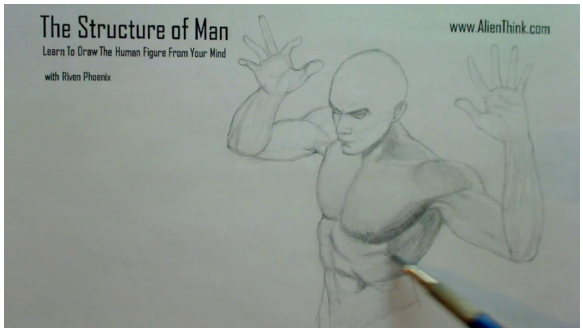
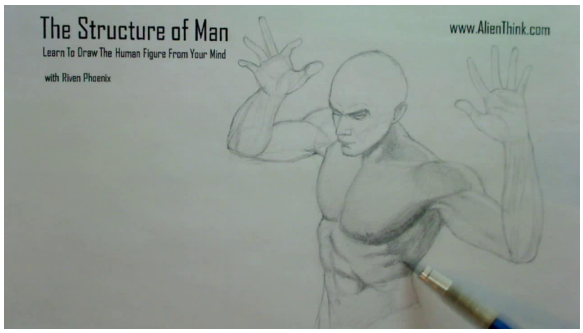
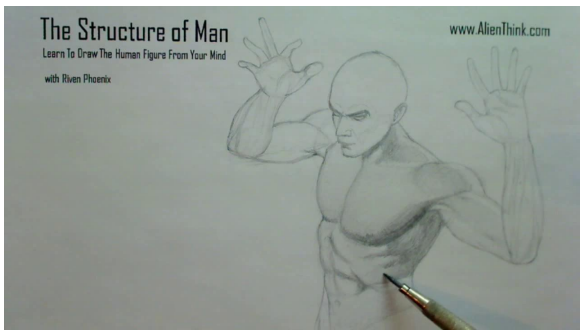
205		Right, so all of this is now going to start to go into like almost it's not that close to that color in the gray scale but here I'm just going to start to get these very easy ideas.
206		Okay, now I understand I can now start to show more and more of these riffs and bones that are going on.
207		Right, this is going to allow these multiple values to start happening all over the place.
208		Right, and then here you can show like a bump over here that we know that right this area here is going to be dark too over here so he's going to have much more of a darker value.

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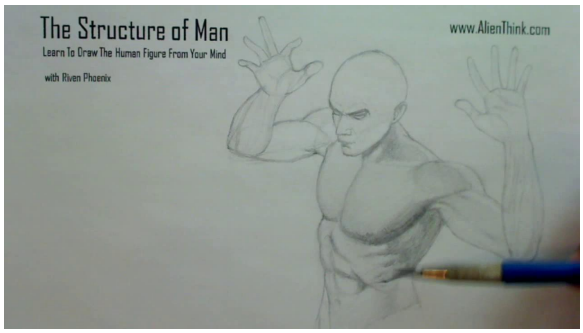
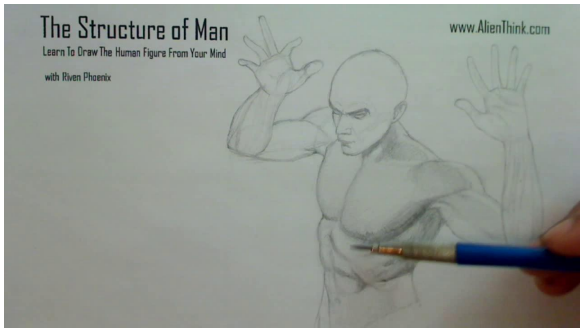
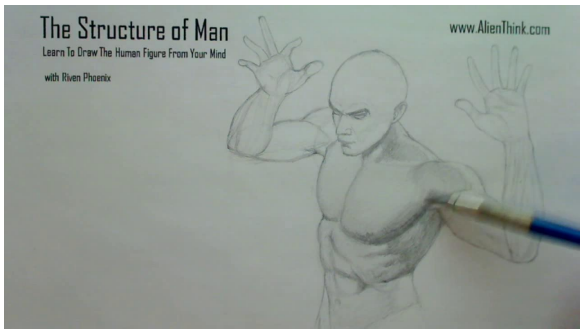
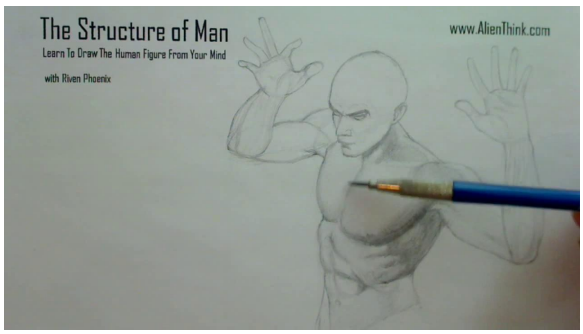
209		Then this means that this whole area here that I want to have at least a little bit of a darker value because now going a little more in.
210		Right, so this multiple value idea you can see that it's very difficult to put together because it just takes time.
211		But it's worth to understand is because if you wanted to do this in ink you can understand how to do that in just ink in sequential art.
212		Right, so here we can just put like a little bit of shadow over here showing someone to like the scratch marks.

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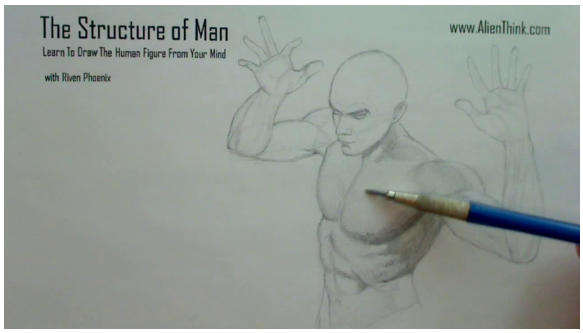
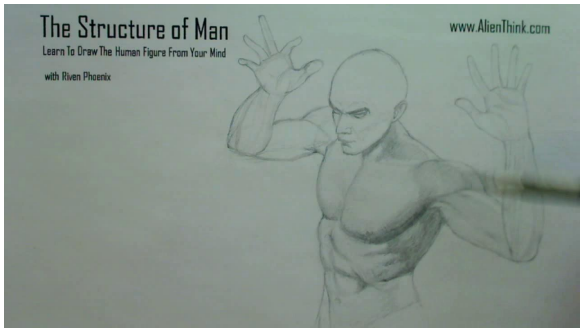
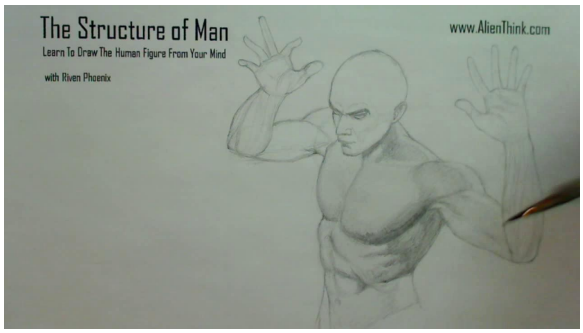
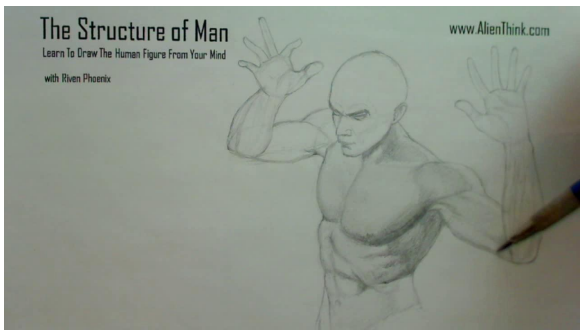
213		That the figure will start getting.
214		Okay, so now let's work on this area over here and start to see what we're getting.
215		Okay, so here I'm going to get this area a more darker over here like this.
216		Right, and because I'm going to get out think about just the tricep itself over here.

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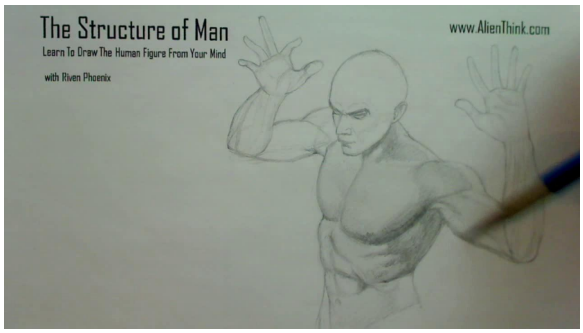
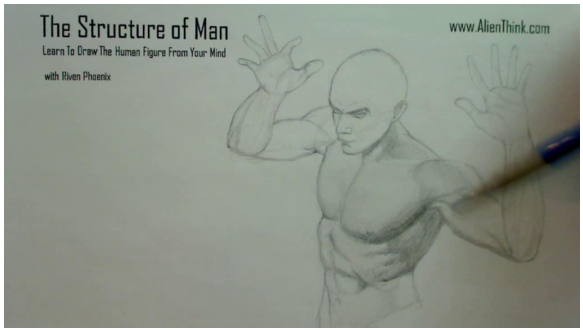
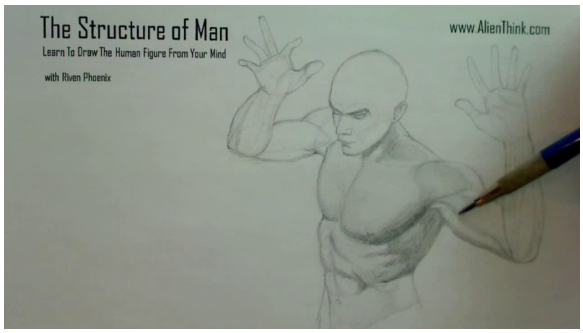
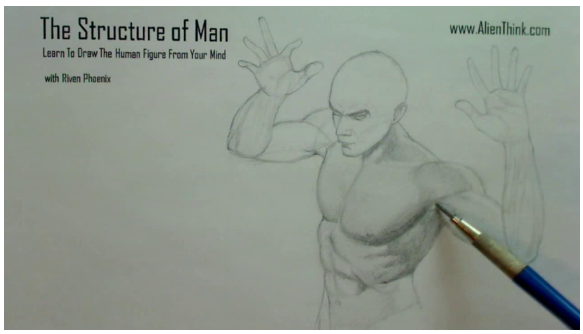
217		It's just going to be a darker darker darker over here and over here going to get.
218		Right, so this bicep here I just need to show show a little bit of it just like this.
219		I don't have to go crazy over it.
220		Then over here I'm going to start to get this to be a little more darker over here.

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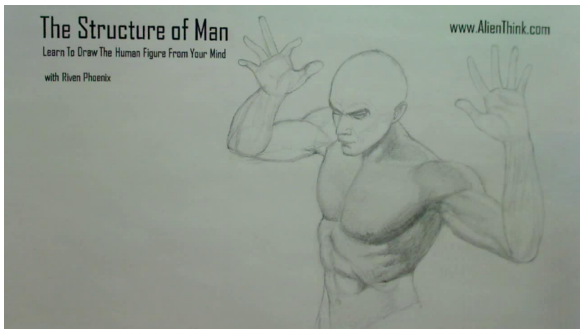
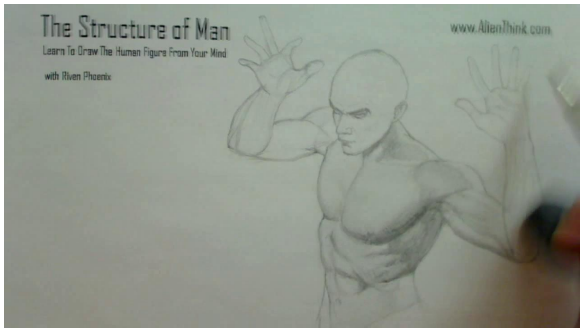
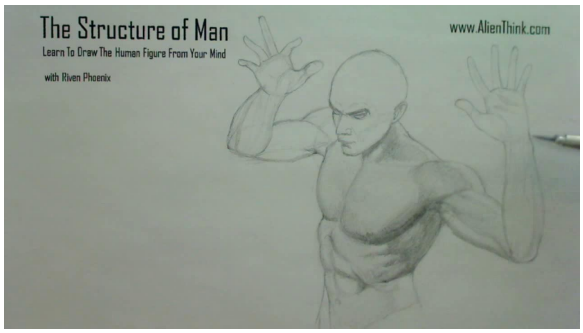
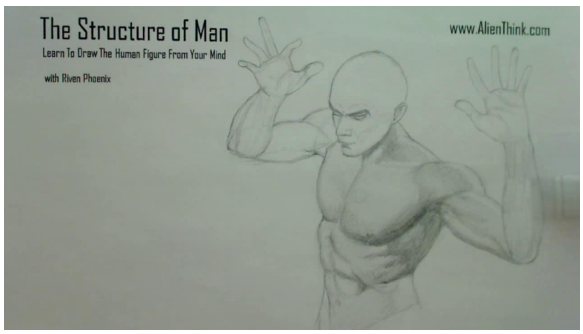
221		Right, and then let's get into this area.
222		We're almost done doing this figure.
223		Okay, so for this we know that okay, well all over here I'm going to get a value first.
224		Right, all over here I'm going to get a value first at least this color.

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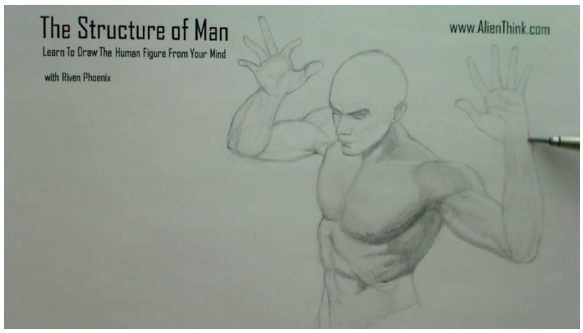
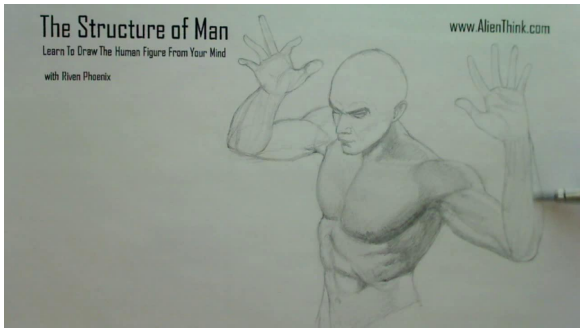
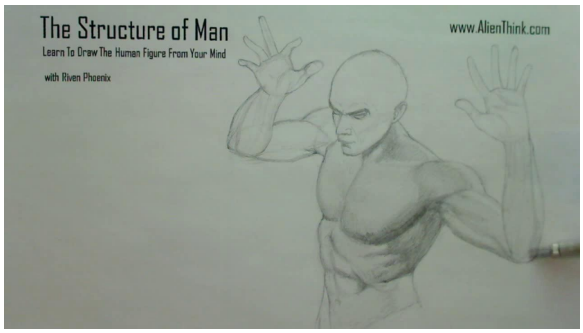
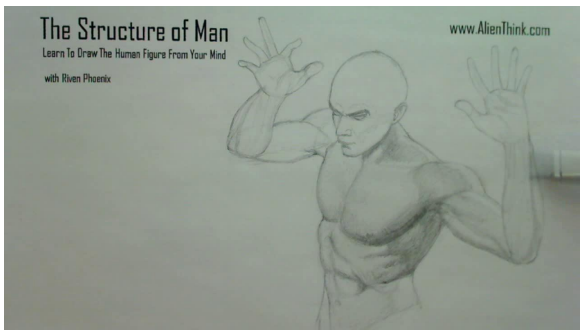
225		Then from here I'm going to start to think about the back light that's hitting here.
226		I'm going to say that okay, that back light is pretty much just going to be hitting kind of over here.
227		Then I'm going to get like this much more darker area because not too light are colliding together in this area over here.
228		Right, so this means that this is just going to be a much more of a darker value.

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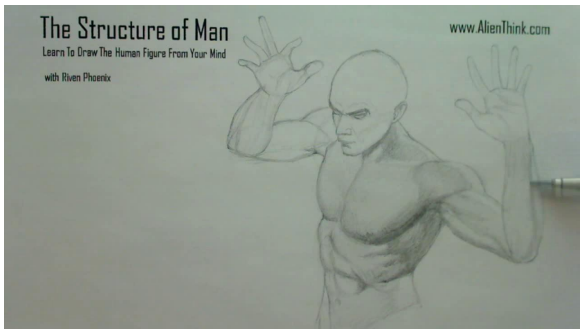
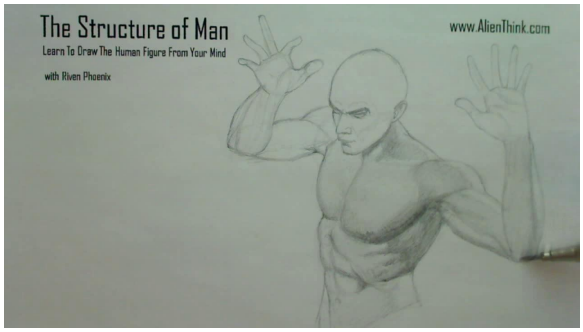
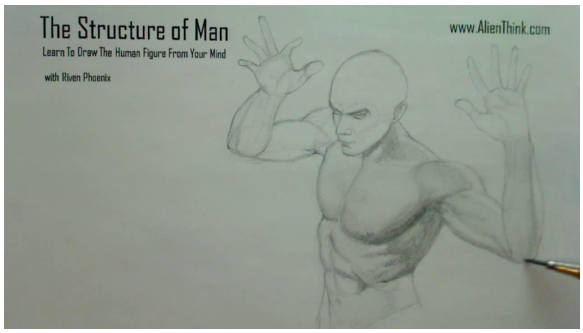
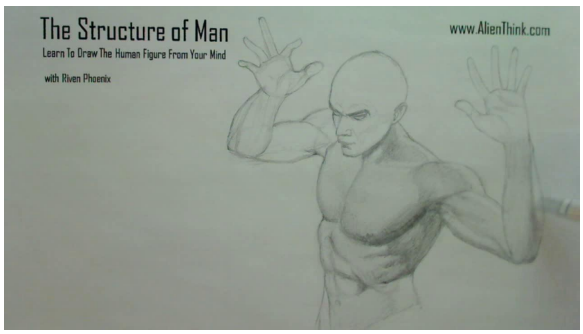
229		But this area here is because the collision happened with the two lights.
230		Right, and then we're just going to simply start to shape this part in.
231		So basically all of this is just going to be dark.
232		Right, so over here I'm going to darken this up a little bit again.

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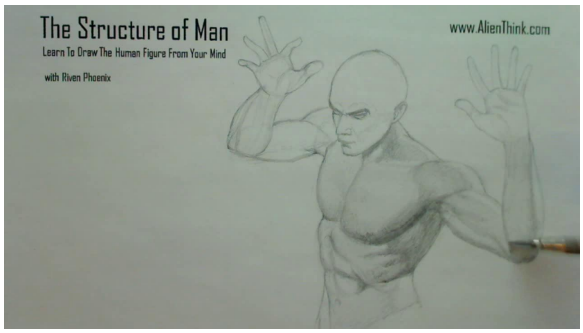
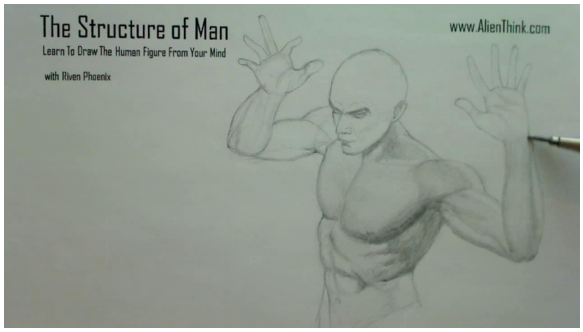
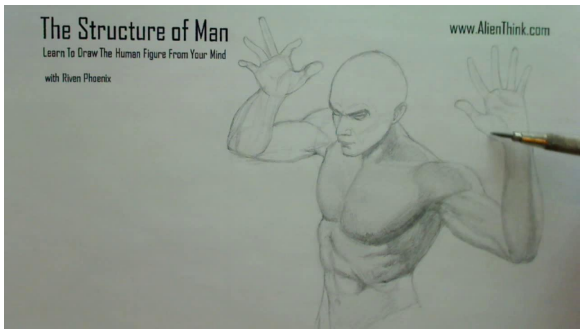
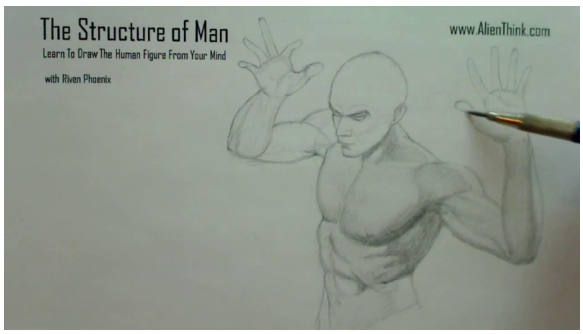
233		Over here, try to bring this stuff out.
234		Just like this, right, just keep this area a little more darker to balance out the back light like it's shining for the back.
235		Okay, so I'm just going to now think about this hand over here, think about the light source.
236		And this is going to be easy.

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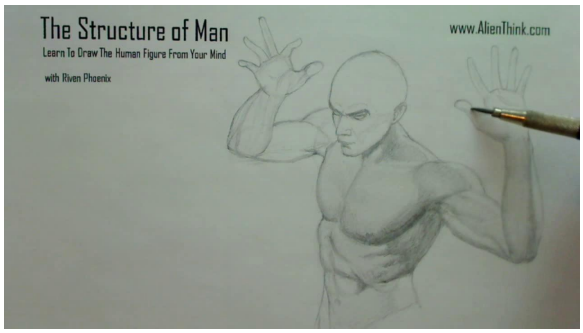
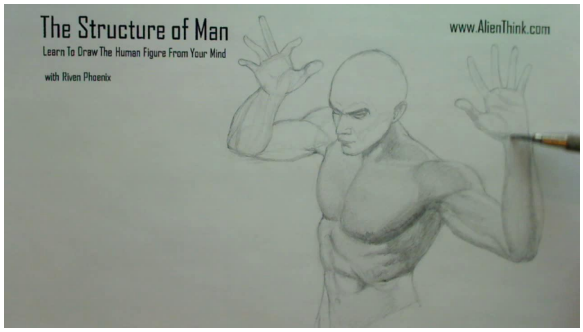
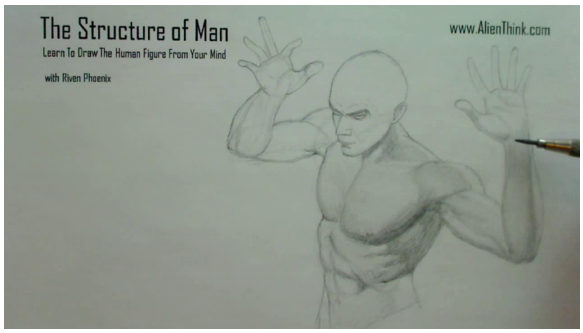
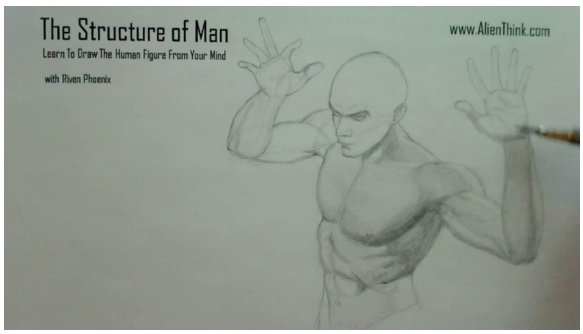
237		We just have to think about the whole idea here just simply blending the surface anatomy over here.
238		Right, it's really not much going on in the hand.
239		And over here, we know that really this, this should be more of a darker shadow over here.
240		It's the same thing, you just have to think like how computers think, right?

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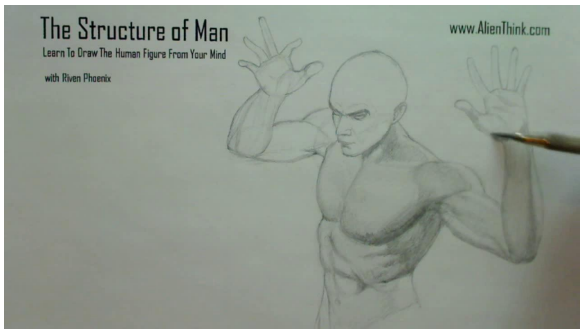
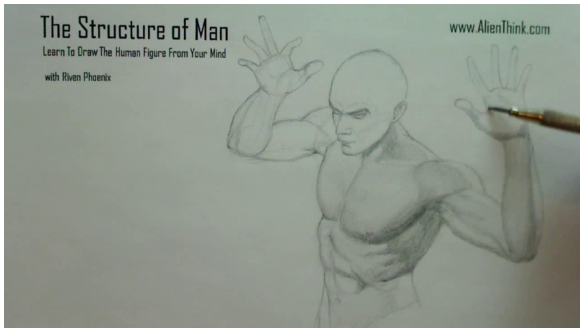
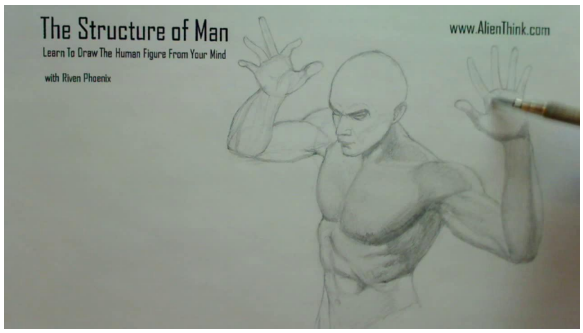
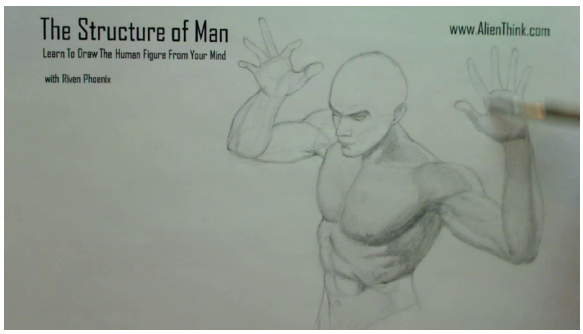
241		How the light is really just bouncing off things.
242		Right, what's actually going on?
243		So here I'm just going to put a value in here on the whole hand.
244		Just darken it up a little bit.

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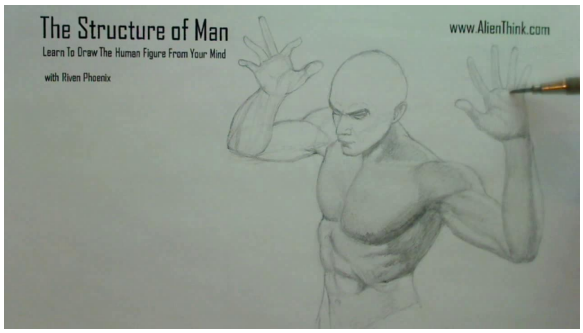
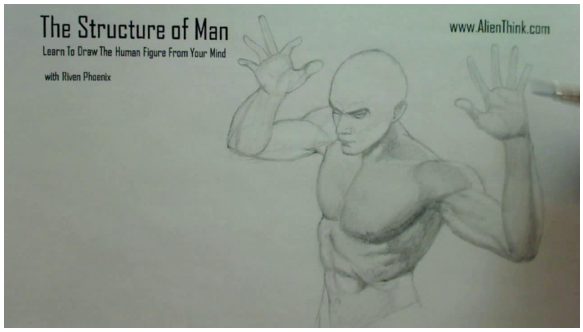
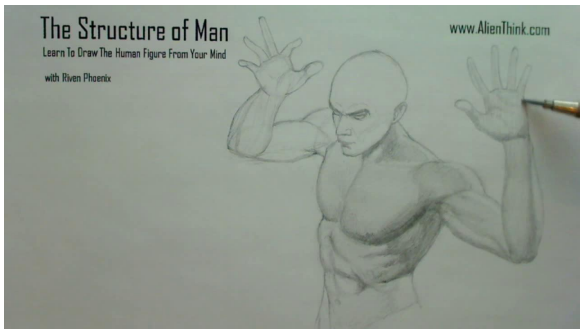
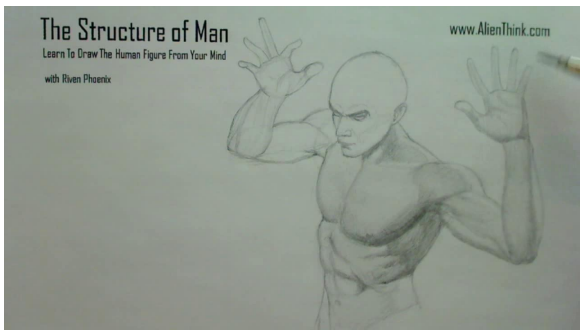
245		Just like this over here.
246		But then again, over here, when we get into the hand, we'll say that hey, look, it's the same thing happening.
247		The two lights are colliding again, at least over here.
248		So that means yeah, so they're doing it on this finger also, right?

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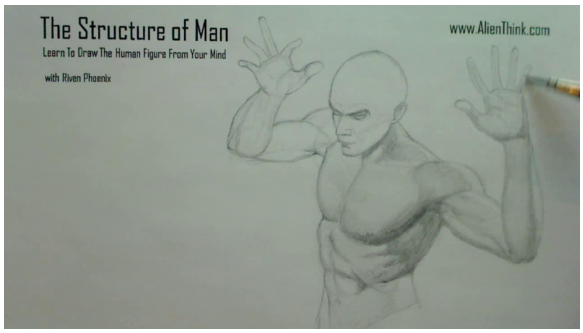
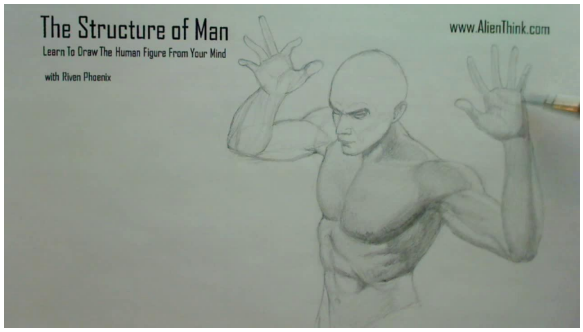
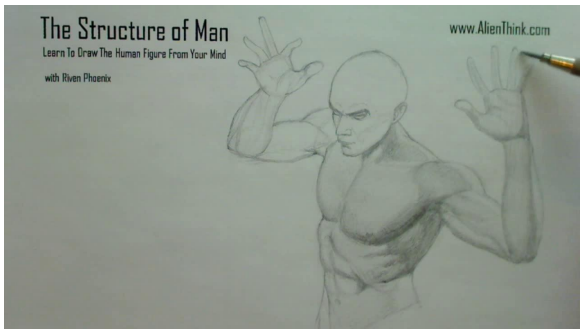
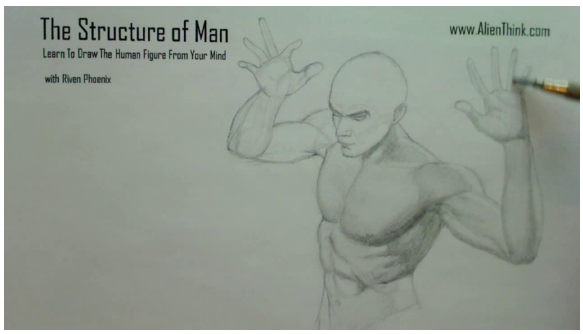
249		They're doing it on this finger also.
250		So I'm going to get that.
251		So that means they're going to do it on this finger also, right?
252		At least they would, right?

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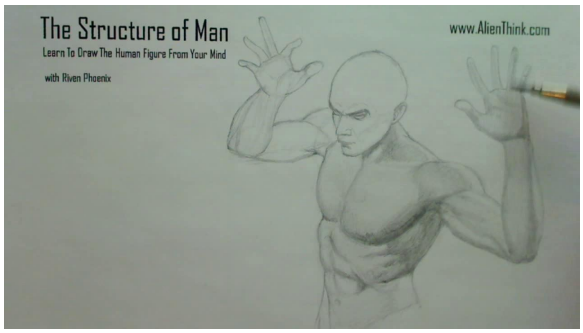
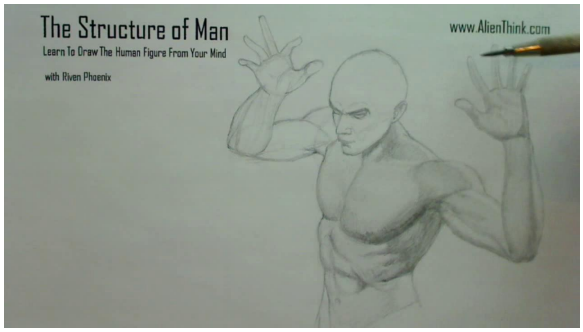
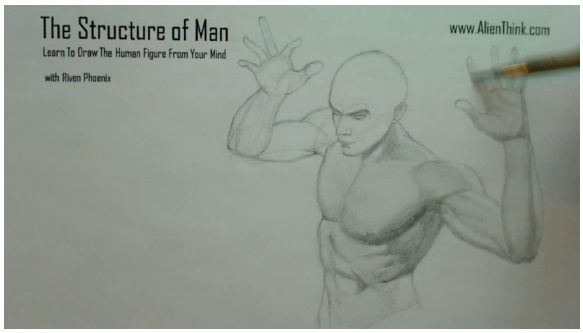
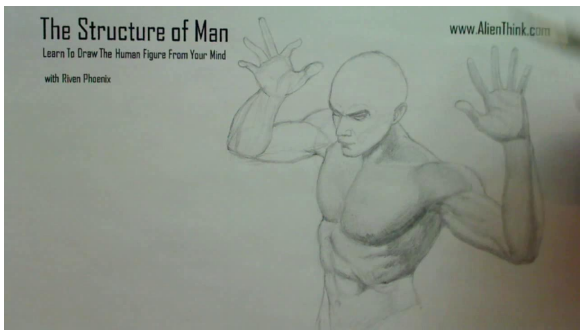
253		Then they're going to do it on this finger also.
254		They're going to do a little bit on this finger over here.
255		I can just shade this in just like this over here.
256		Right.

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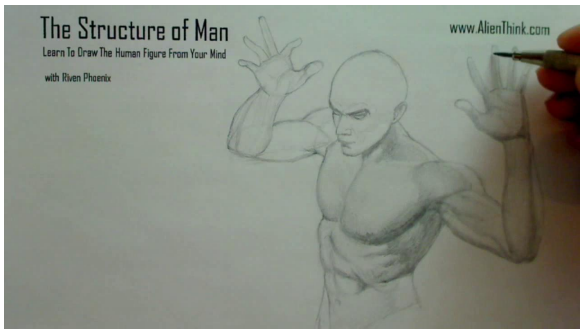
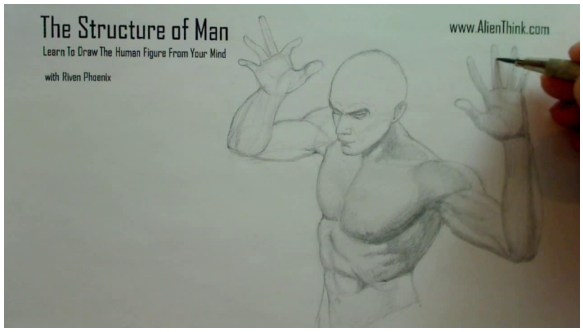
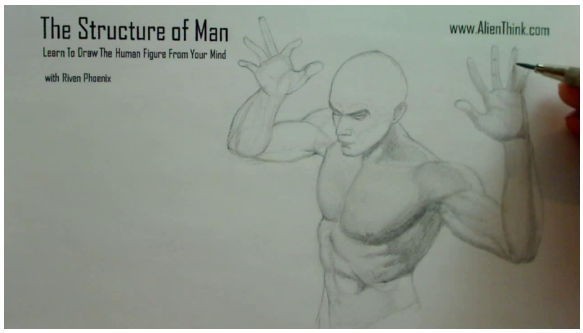
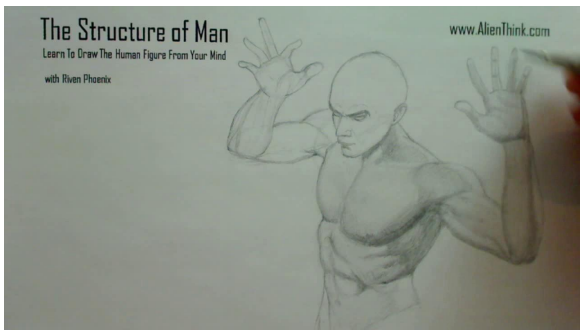
257		Okay, so here we can now just clean up some of these ideas and say that, okay, well,
258		now I just want to put some of these details in for the fingers, right?
259		So here we can just start to add in these a little bit of these detail work here, right?
260		We don't have to add all this stuff in, but again, the more details you're going to do with the more elastic it's going to get.

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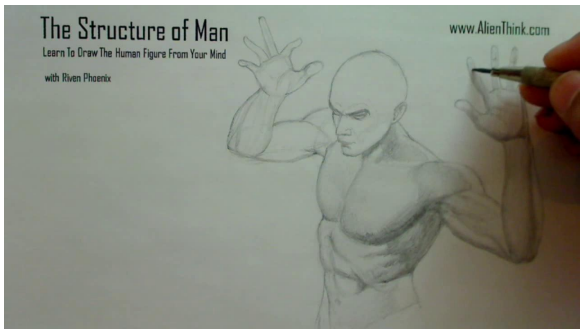
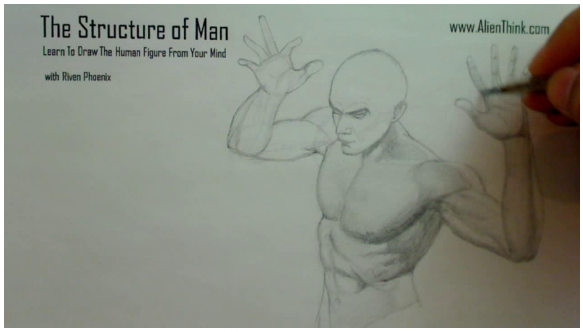
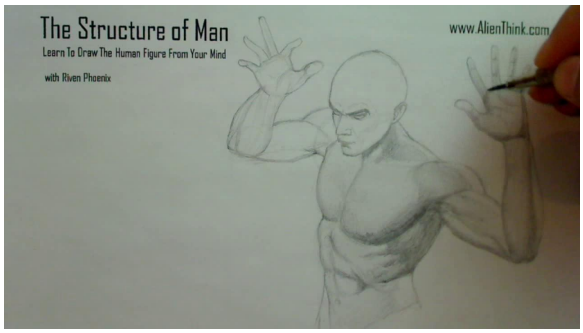
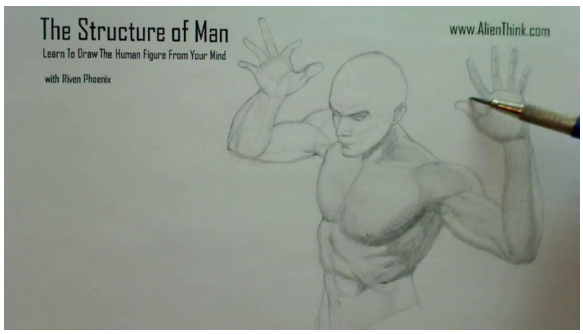
261		It's a really light stuff that we're putting here.
262		And then this is just going to go like this over here.
263		So again, what I'm showing you is conceptual rendering.
264		The important concept to grasp here is the conceptual rendering is just a process that allows us to study, study the concept of light and shadow and our ability to draw out the figure, right?

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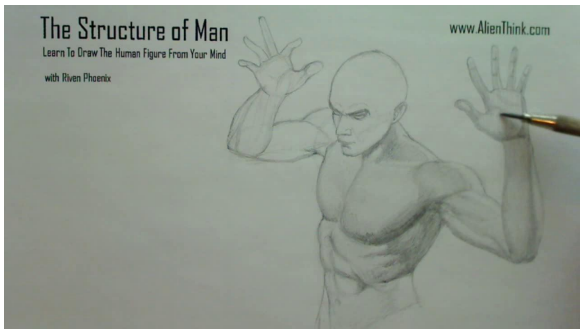
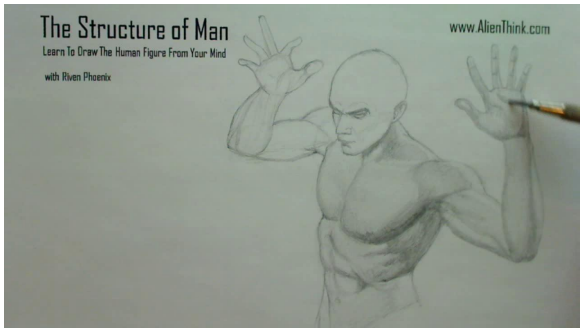
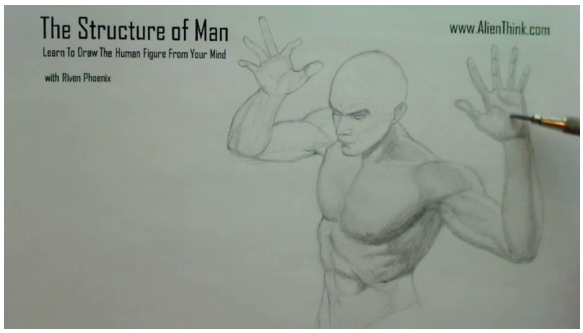
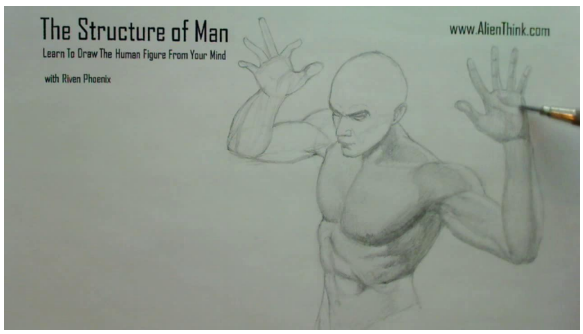
265		If I did really high quality work, then we'll never get this video finished, right?
266		Because that would just take forever to render and go through.
267		That we would really have to edit a lot of stuff, right?
268		So this is just a faster process of just visual thinking of your ideas.

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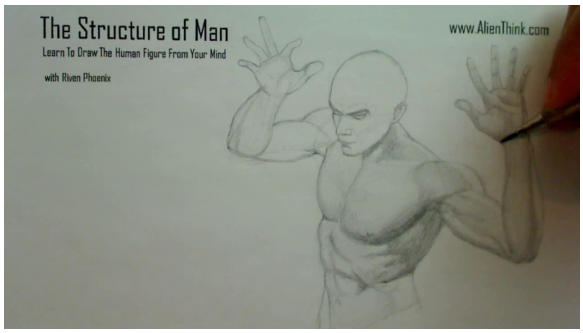
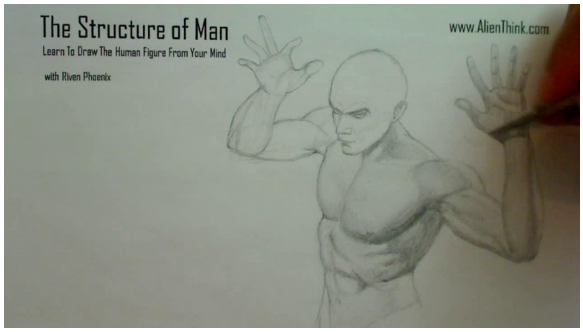
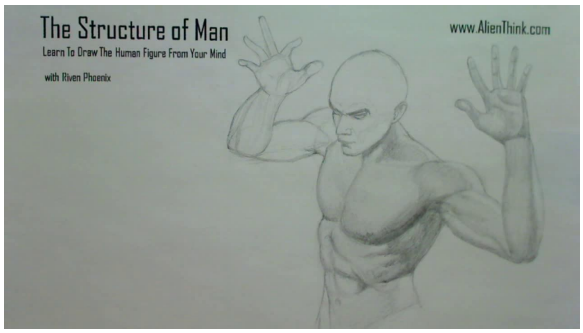
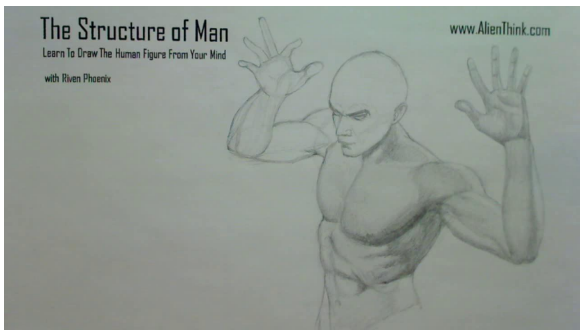
269		That's what I'm just getting at here.
270		Okay, so here I got this, this over here, and I'm happy with what I have.
271		It's funny, right?
272		This is really, these drawings really are meant for the artist to learn from, right?

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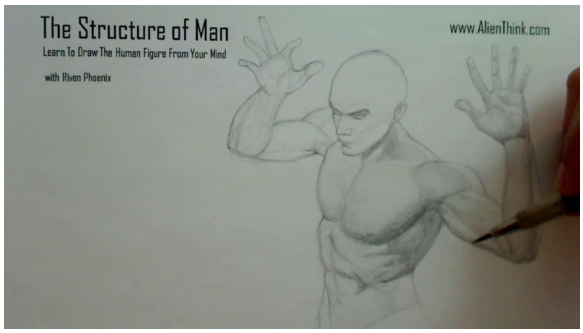
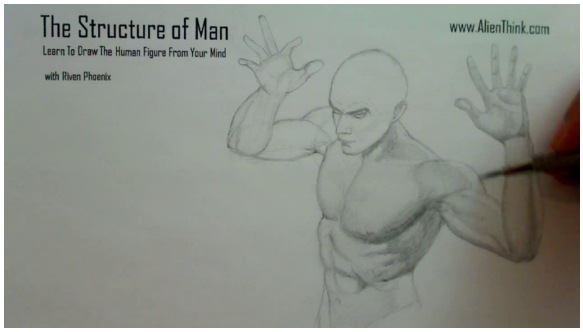
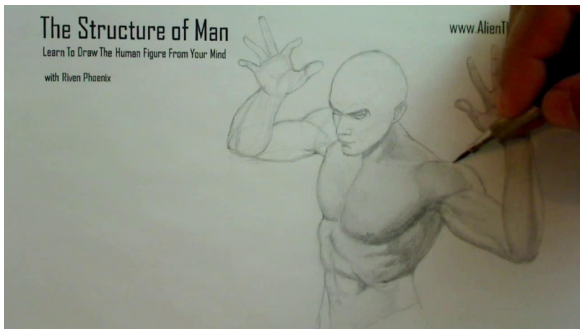
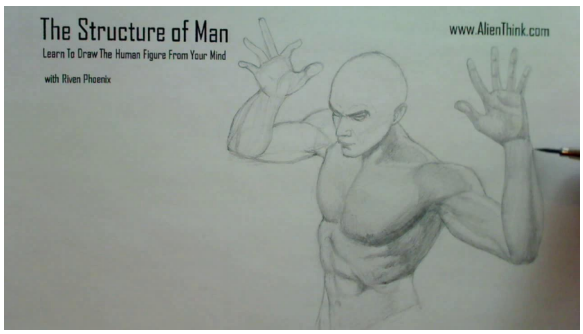
273		To get down to his technique, right?
274		What are some of the best techniques?
275		Because you might want to do some research on doing, if you get commissioned to do some project or whatever, you're going to do some research.
276		What is the best style?

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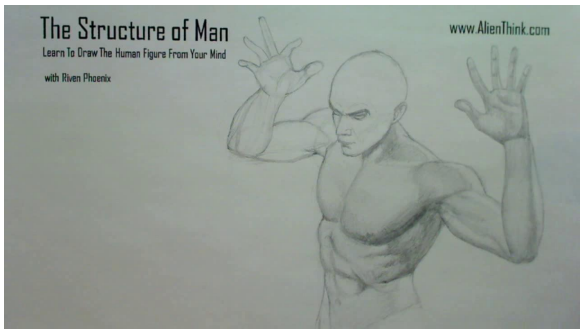
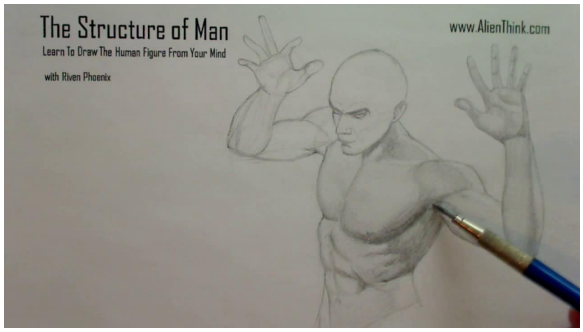
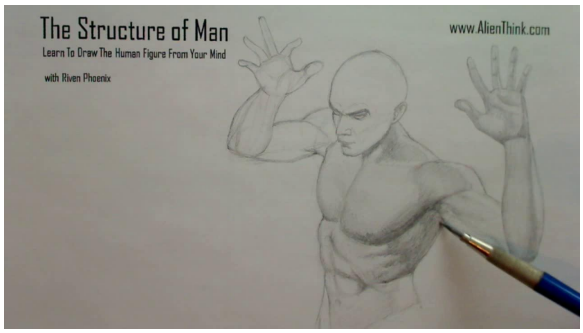
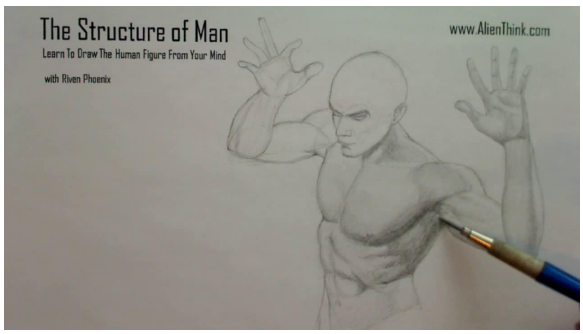
277		What style are we going to use here?
278		To tell a story, right?
279		Okay, so for here, I'm going to do a little bit of this guy, a little bit dark, just a little bit to bring out a little more of this detail here, right?
280		So you can see all these bumps and bruises that's what's going to create all that cool stuff that happens in surface anatomy, right?

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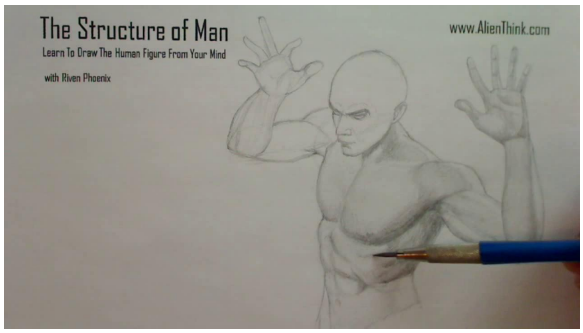
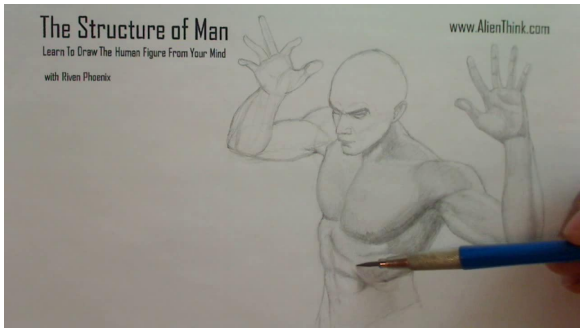
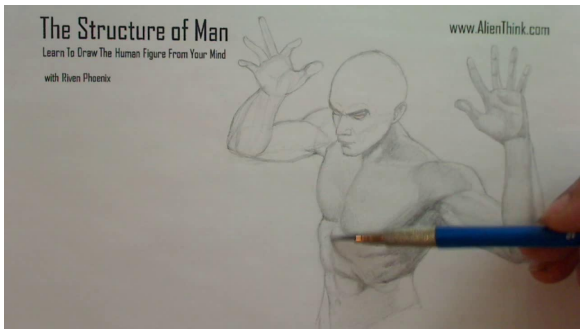
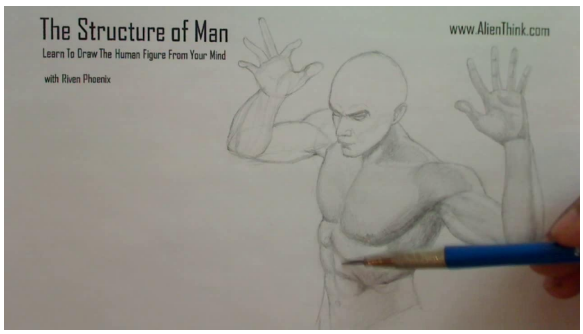
281		So you can just add that yourself.
282		Different things, just experiment.
283		Things are going to be, but obviously you have to make sense.
284		I'm just going to put, like, let's say a stretch, a skinny stretching on that end.

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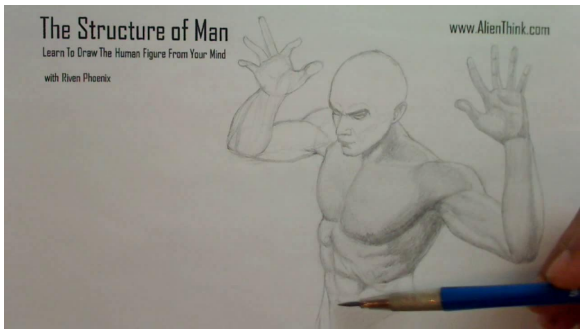
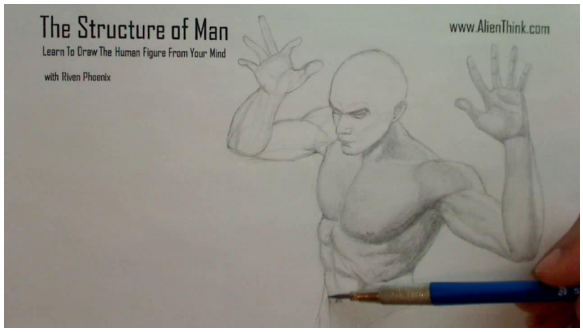
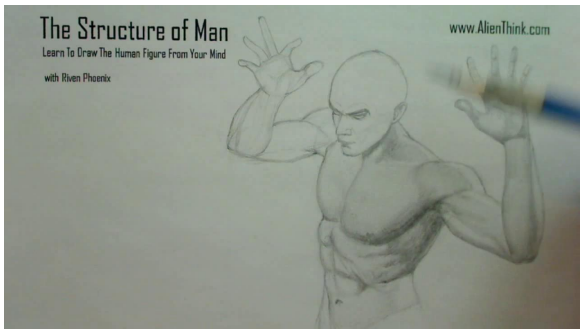
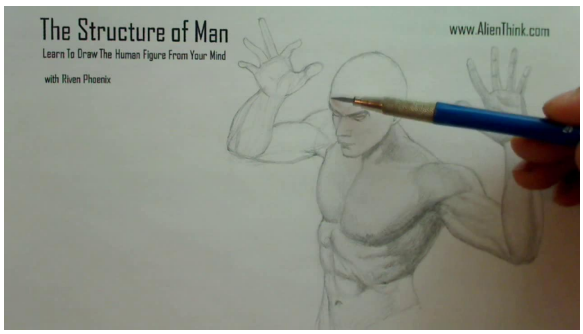
285		Over here, I'm just going to do the belly button like this over here.
286		Then for this, we'll just cover it in like this.
287		So the only thing left really is now the arm and the head.
288		So let's just work on the head, get this guy over with first.

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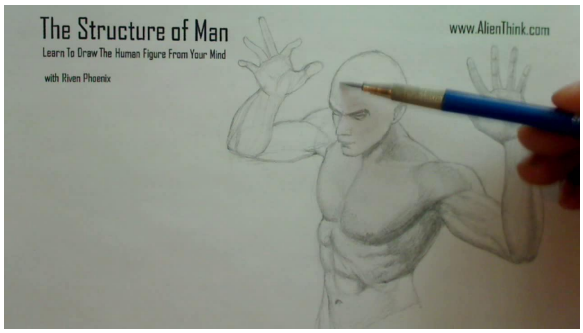
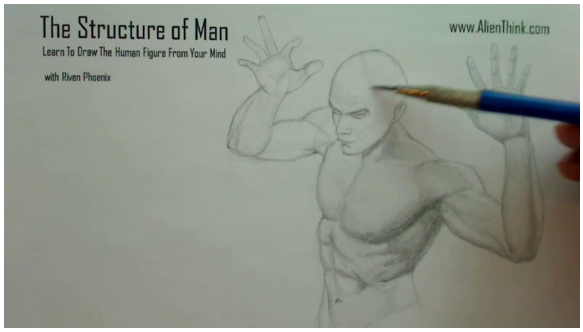
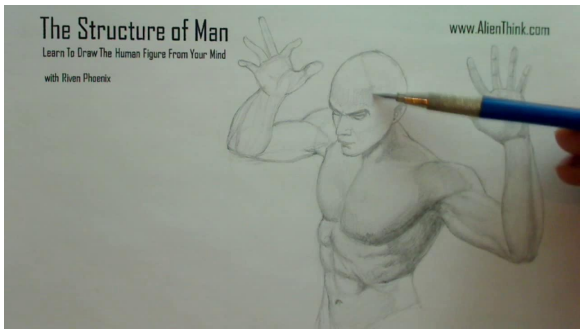
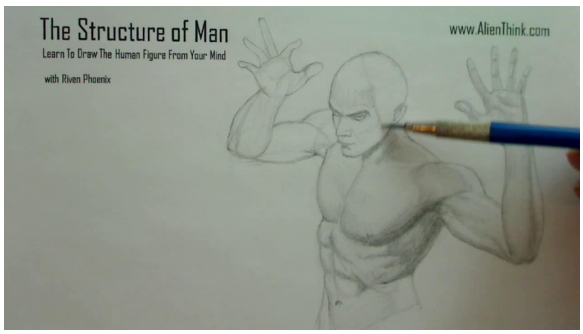
289		So here, I'm just going to start to get, I'm just going to think about, okay, well, the light source really is going to be now hitting over here, like this.
290		So I'm going to start to get, like these areas that are going to be much more darker, going forward in this area over here.
291		Like this, along his face, right, it's going to hit the light.
292		The light is going to, and then it's going to strike his joy area over here.

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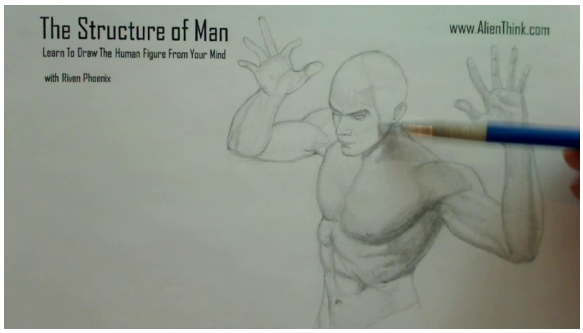
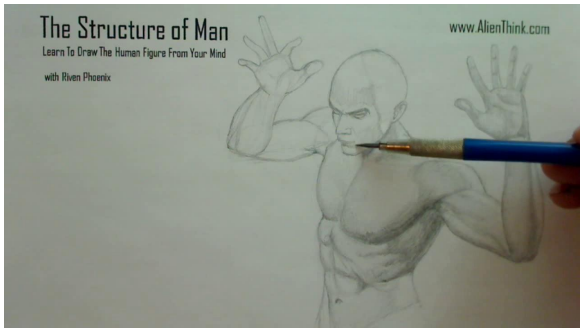
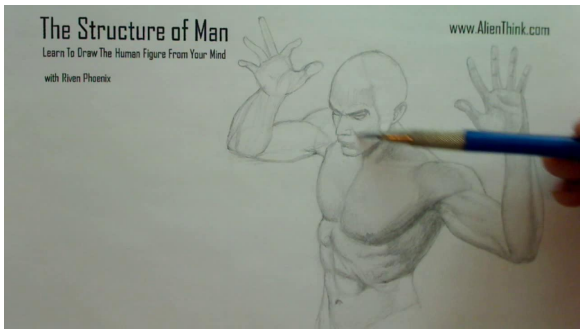
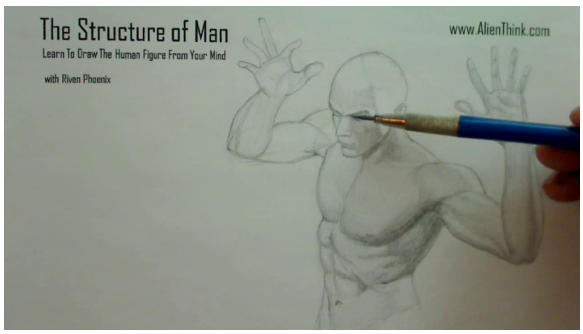
293		So all of this really is going to be much more darker in this end over here.
294		And all of this is just going to be like this under his mouth, right?
295		So then you're going to get all of this really just to be dark because it's just colliding together.
296		And then you're going to get like a second tone over here, just like this.

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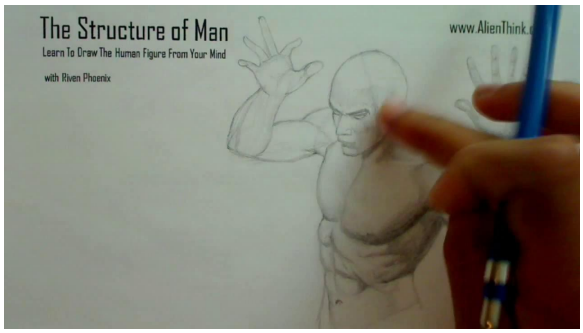
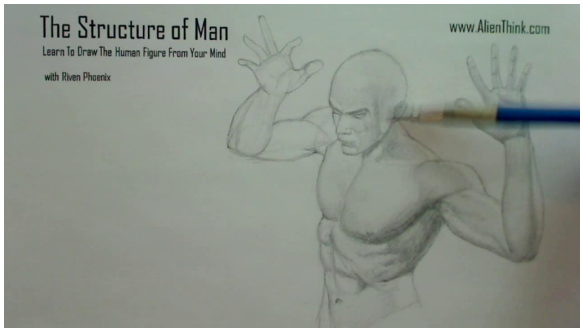
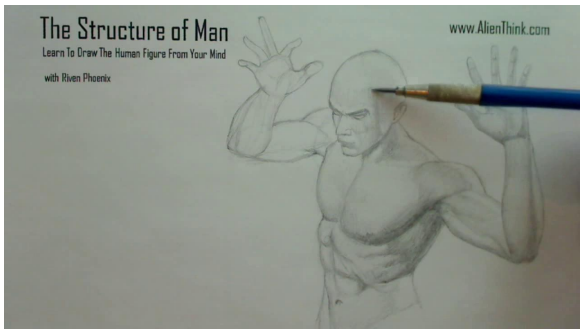
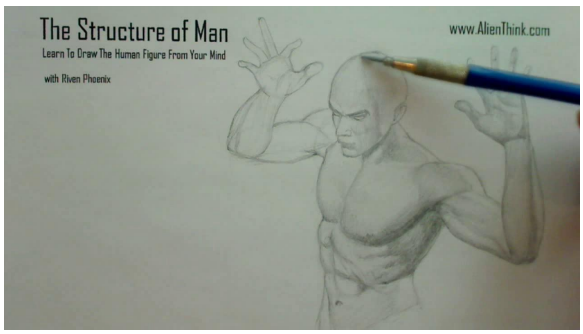
297		And I hear I'm just going to start to blend stuff to start to see where I'm at with the face and start to see some additional work that we'll have to put in like this over here.
298		Just like this over here.
299		Do this a little more harder over here, like this.
300		And do this more as a darker area like this.

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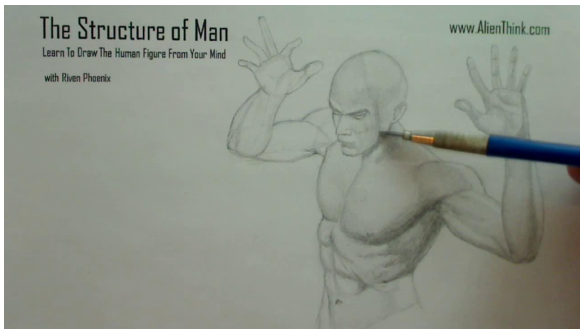
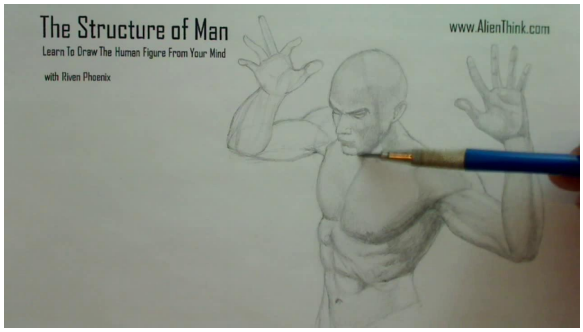
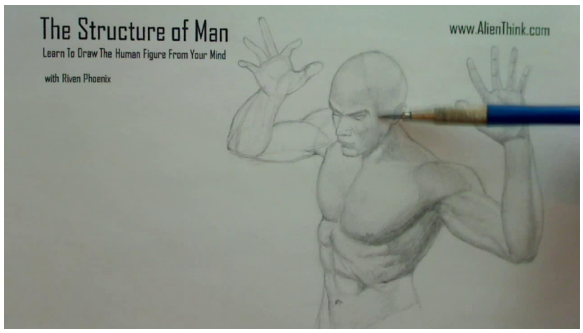
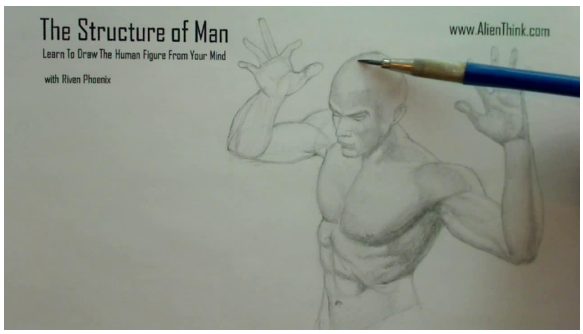
301		Right, so just think through the whole process again, just for the face again and just thinking through the whole idea how this is going to work.
302		And basically you can see we're starting to get more of a realistic face here.
303		Right, so just think about how is the light colliding with each, how are these lights colliding with each other.
304		Okay, over here.

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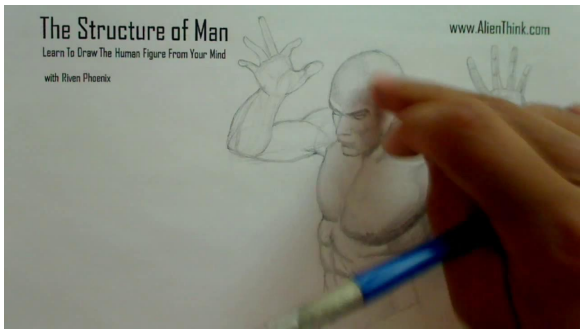
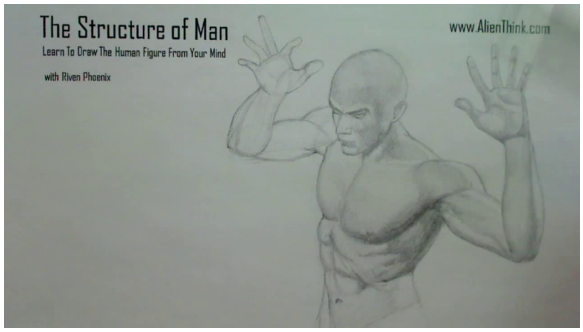
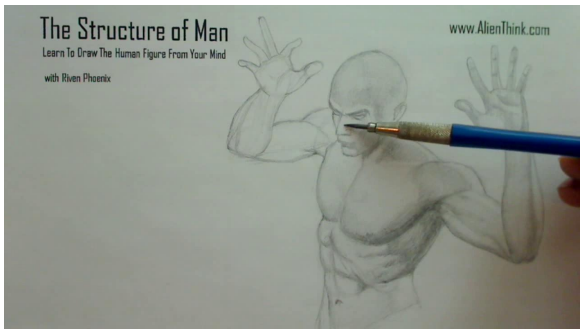
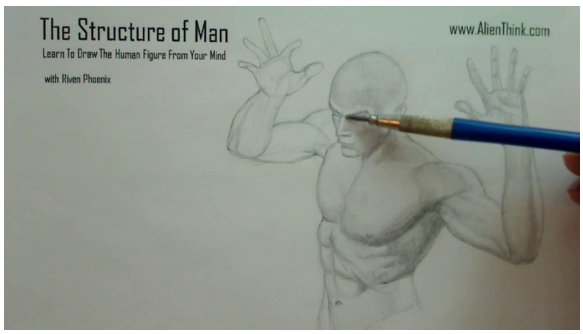
305		And then just blend this in like this, okay?
306		So over here, we're pretty much done with most of this stuff here.
307		So you can see it's just taking quite a bit of work to get this in.
308		Okay, so here I'm going to get into this area over here.

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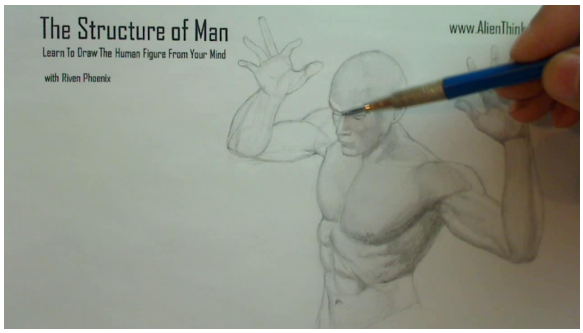
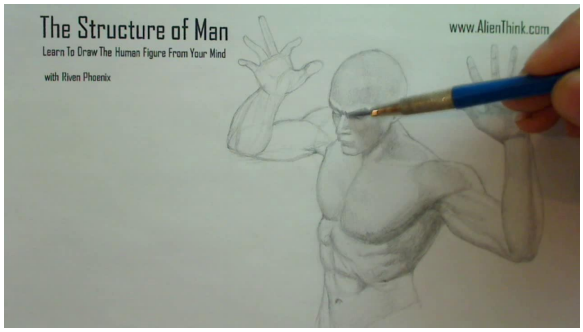
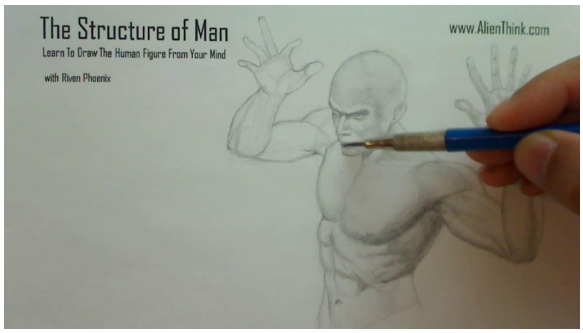
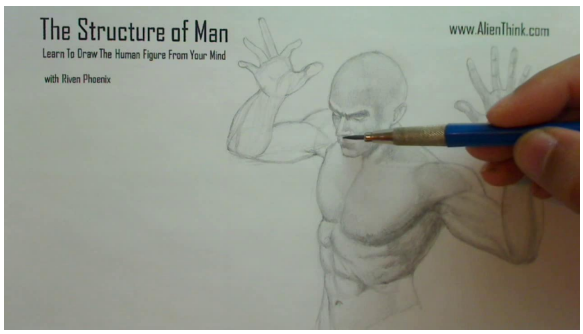
309		So here I'm just going to darken up under his eyes over here, just like this.
310		Just going to make it a little more darker.
311		And over here, just finish this off.
312		Okay, just get it like this.

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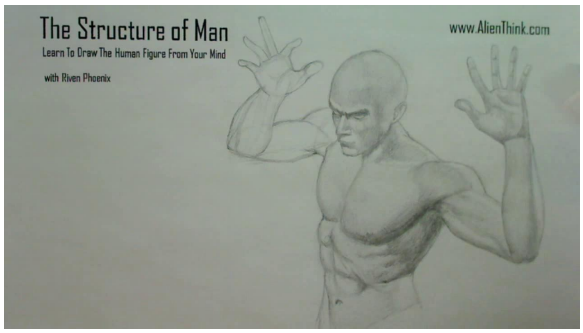
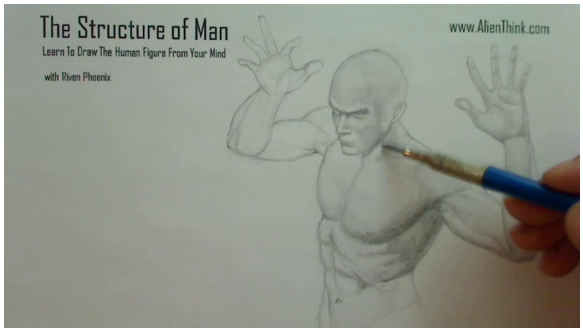
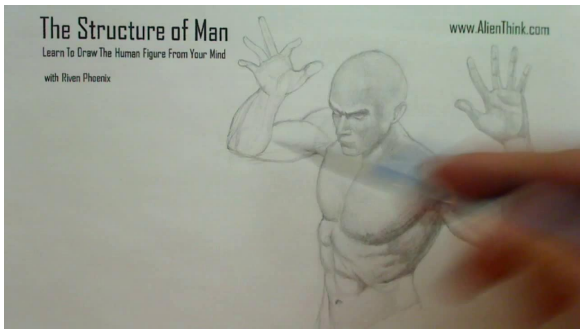
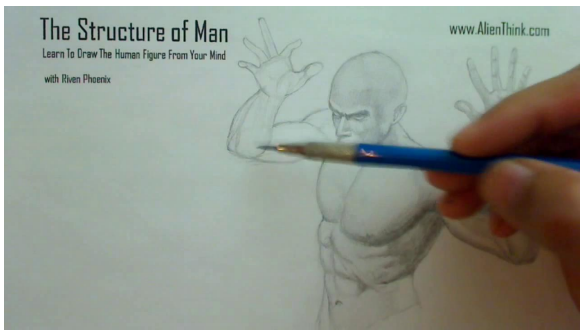
313		So you can see that when we're going through this process right, it's going to work right.
314		It's going to be a successful drawing.
315		So we just have to finish this part of the drawings.
316		I'm going to move quick through this because this is already getting losing.

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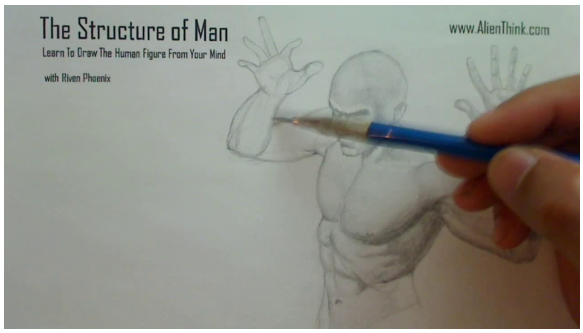
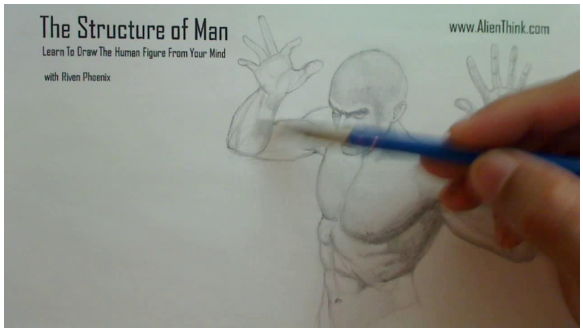
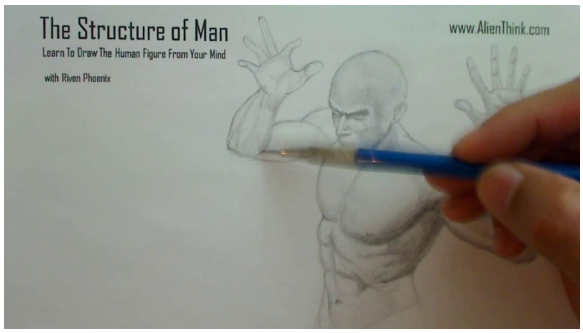
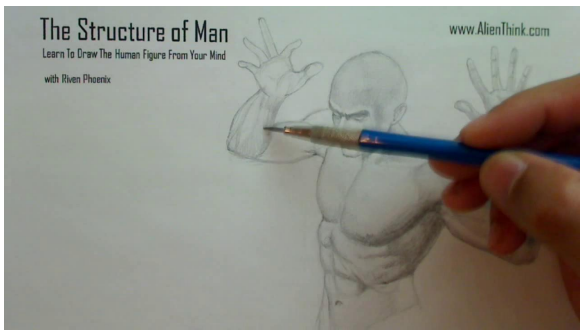
317		I know it's taking a little bit of time to show you this, but I just want to make sure this is documented for you.
318		Just to show you that this is how it was done.
319		Right, it's all rendering process.
320		I'm going to render this whole thing like this over here.

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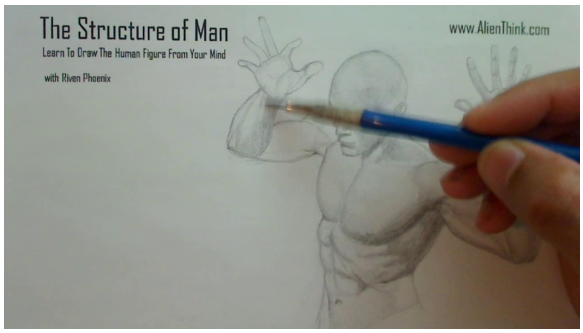
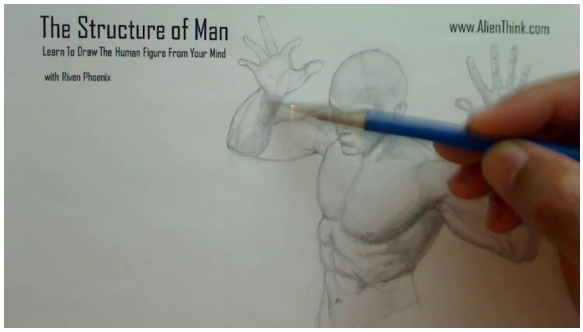
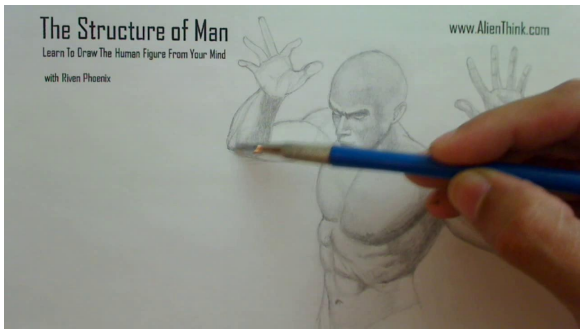
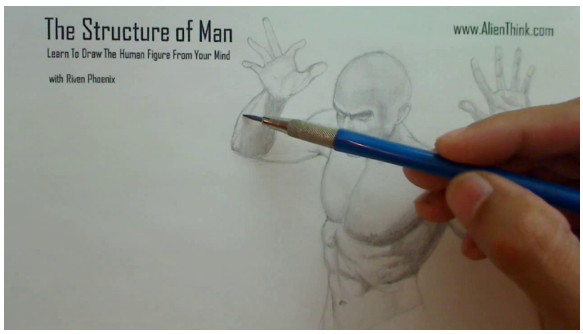
321		Okay, so this is just going to be much more dark or obviously because it's under the R.
322		So I'm just going to quickly move through this as if I can.
323		So this is just going to go over here.
324		And then here we're just going to blend this in like this.

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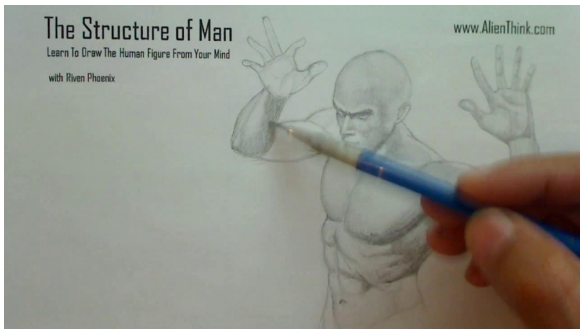
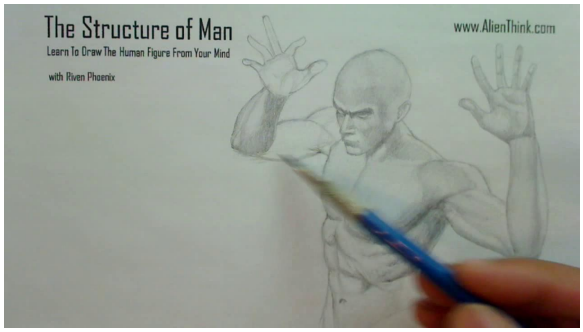
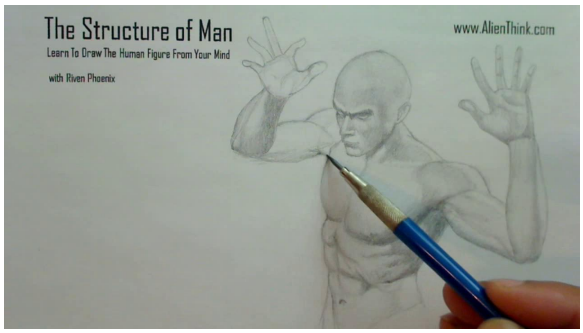
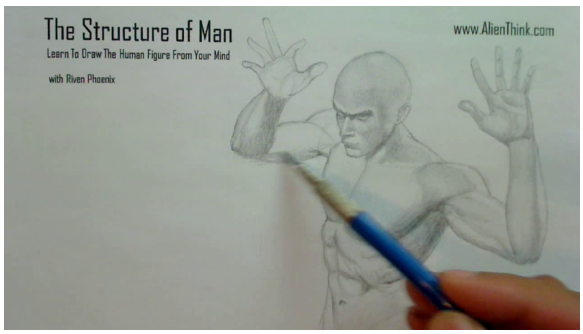
325		So that's done over there.
326		And then here I'm just going to put this under here.
327		And now this is the area that we're going to get that's going to be under the bicep.
328		So we can now decide, okay, how do we want to show the bicep over here?

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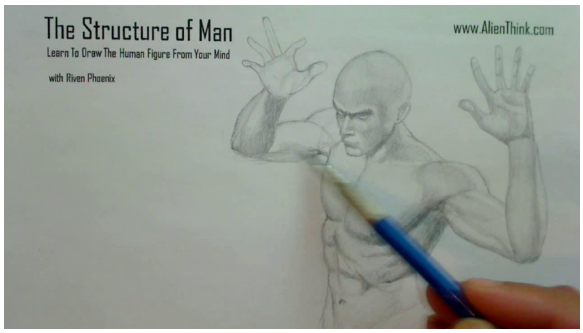
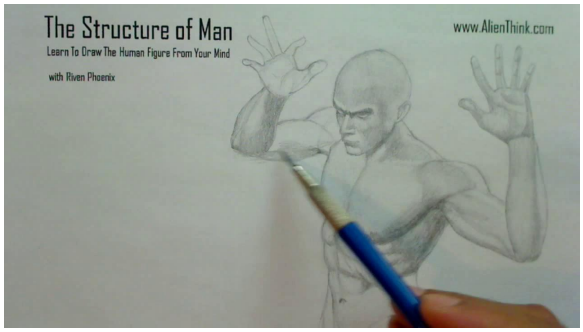
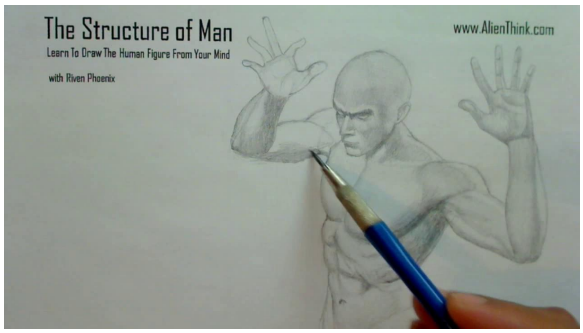
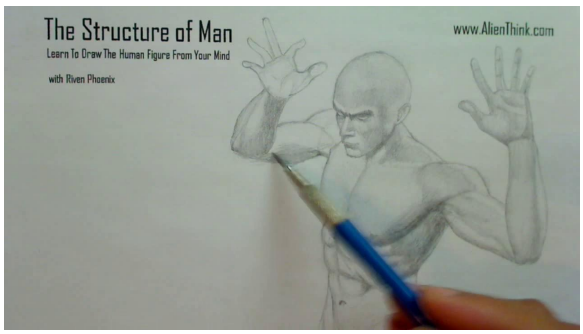
329		The little bit of the triceps.
330		So all of this is just going to be dark over here because it's a darker area.
331		And again, it's the same thing.
332		You can just show these ideas like this over here.

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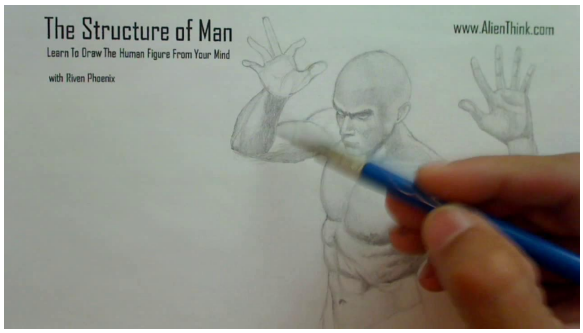
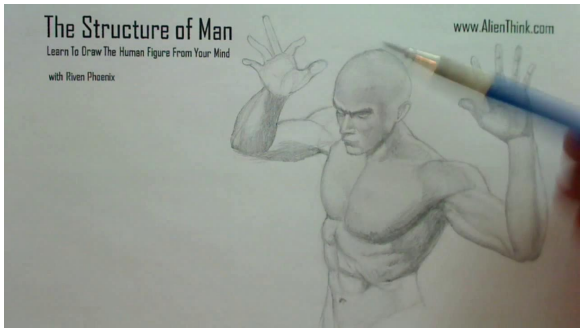
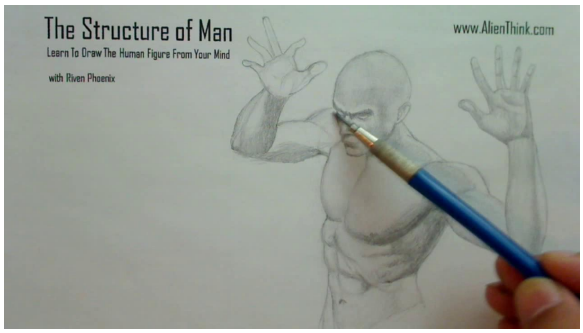
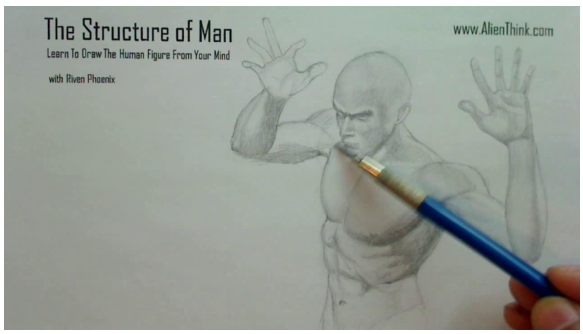
333		I'm going to cut this like this over here.
334		And then over here, I'm going to do the same thing.
335		Just show a little bit of that highlight area over there.
336		And then over here, show this going in this direction over here.

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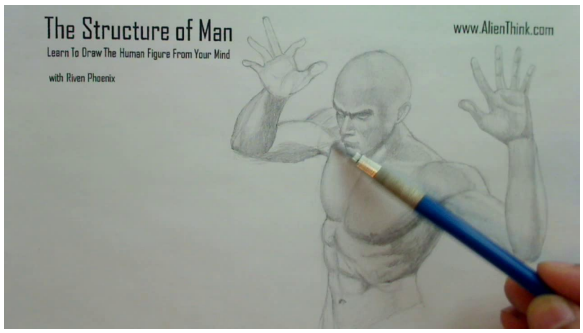
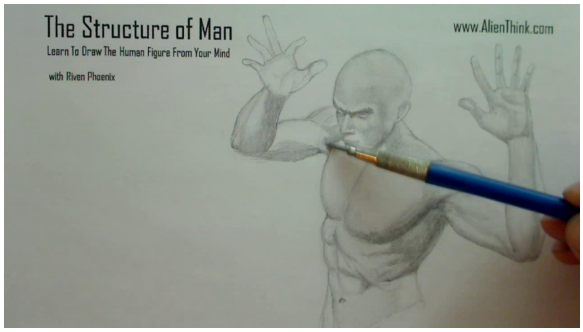
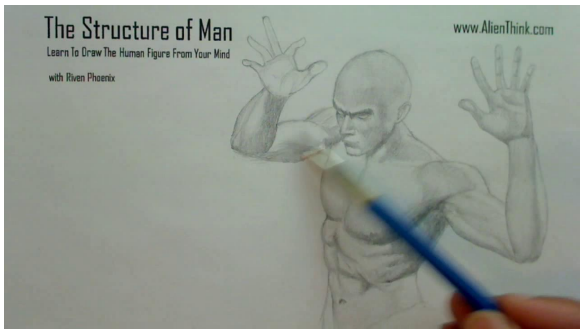
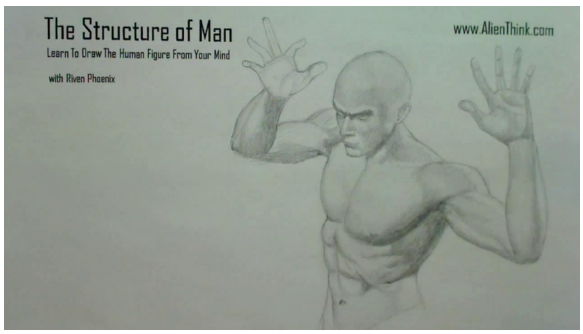
337		And then over here, I'm going to just simply show that this area is just going to be a little more darker over here like this.
338		Because it's turning kind of like two horses.
339		And then just give it a hold.
340		Just give this whole idea a shadow work and just blend it in.

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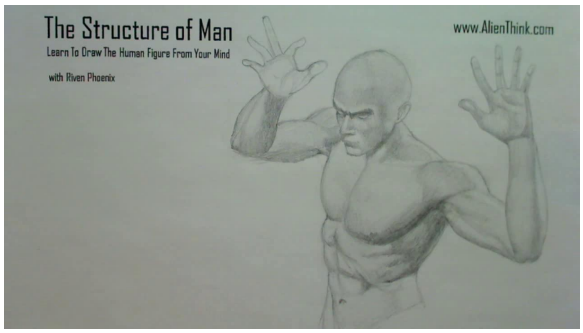
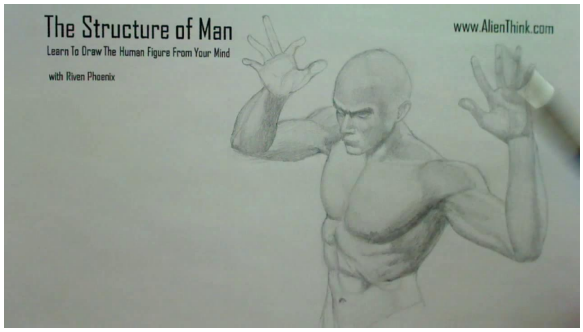
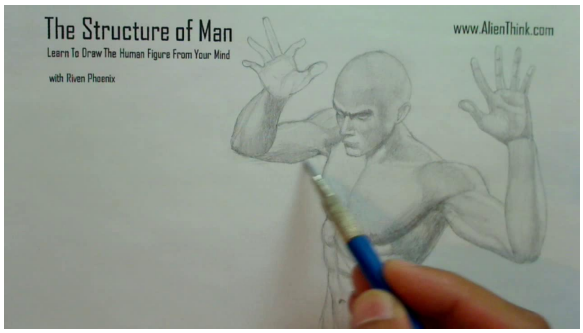
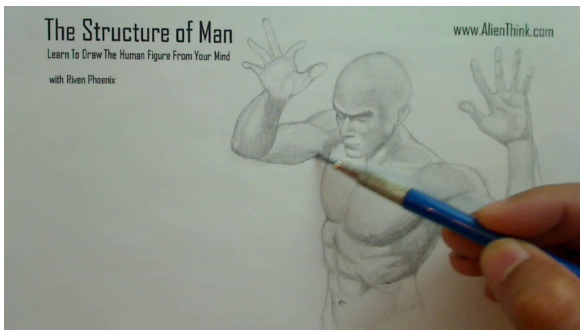
341		It'll start to come out over here.
342		So some of these areas here that I've done, we're going to have to clean up some of those areas.
343		Here we can just add more crisper lines in these areas.
344		And just start to do this over here.

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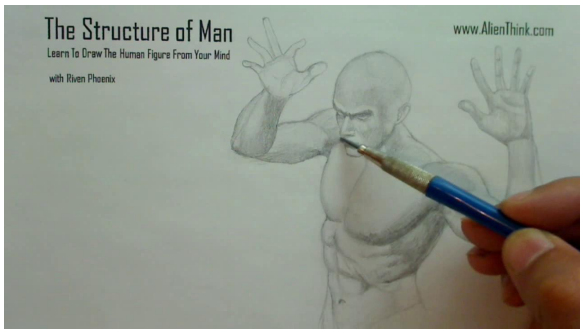
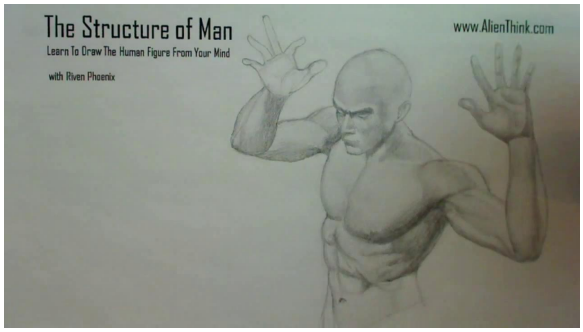
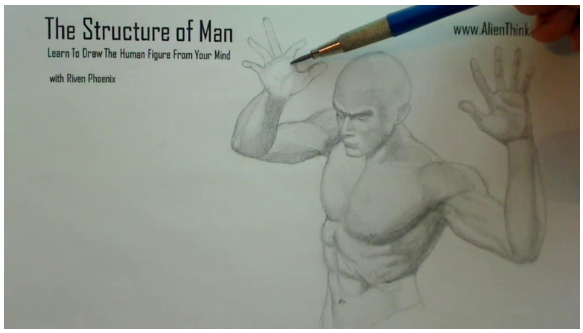
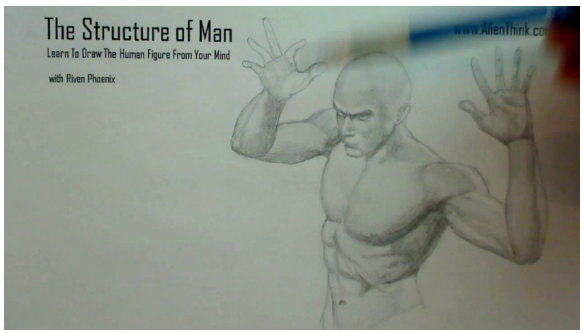
345		And just add this over here.
346		Okay, so we just have this left and we're done.
347		So for this one here, I'm just going to make this area dark over here.
348		Like this and then make this area a little more darker this way.

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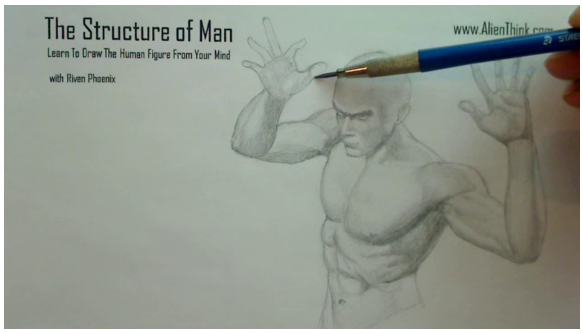
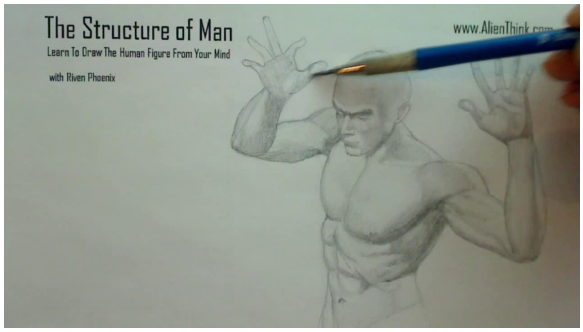
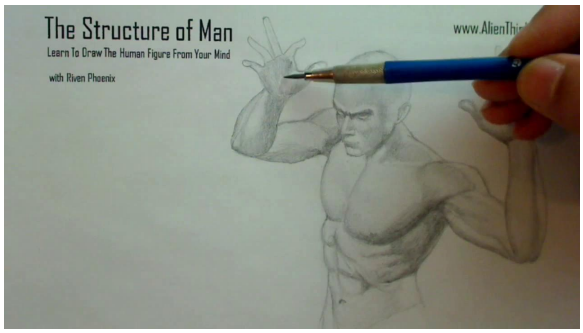
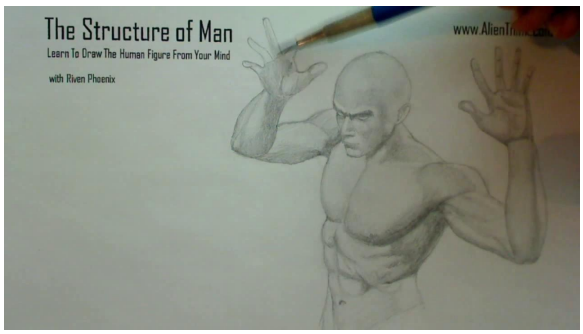
349		Just like this over here.
350		I just think about how the whole arm is going to be coming out.
351		You can just think about this that, okay, I understand what's going on.
352		It's really just thinking about everything in really just 3D forms and nothing else really.

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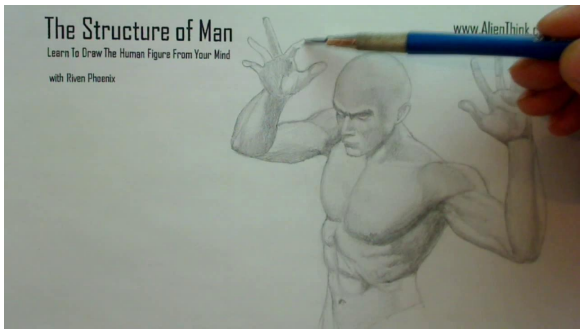
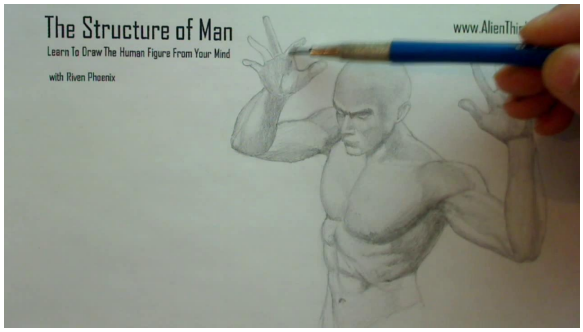
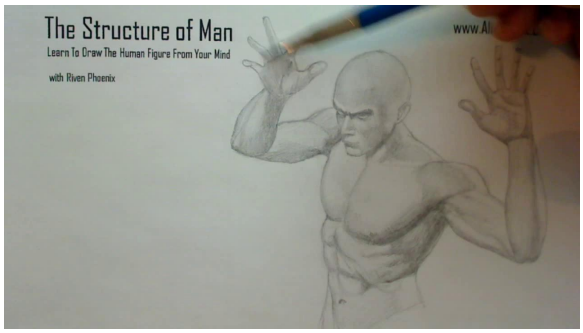
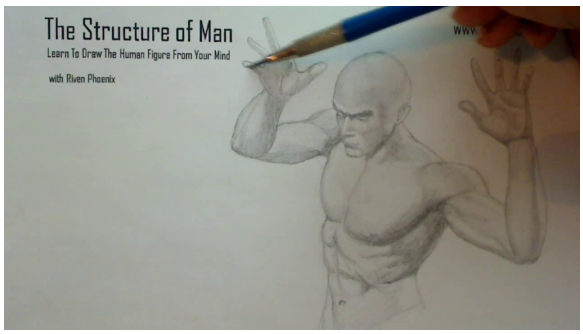
353		You know, all of this stuff can just be dark over here.
354		Right, so that light source would be hitting.
355		Just like this, I'm going to over here.
356		I'm going to make this over here.

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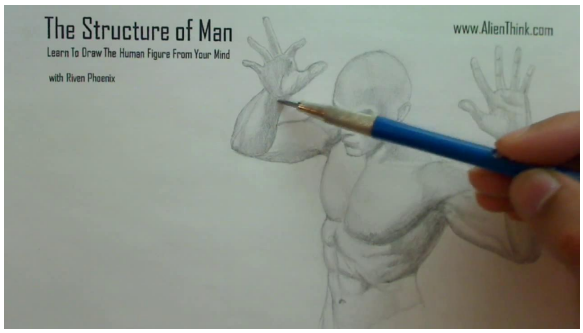
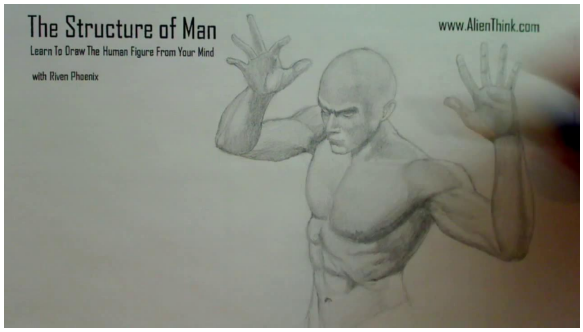
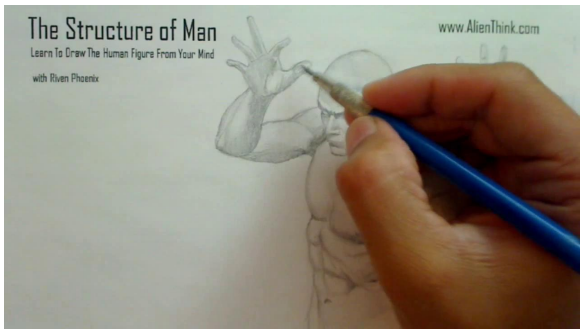
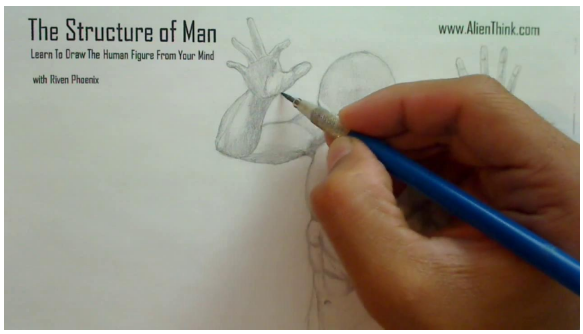
357		So all this stuff like would be a little more darker, but I think you get the concept of how we accomplish this drawing again.
358		Right, so the last remaining item would be just to go in there and clean up the control lines.
359		And you'll see that automatically all the shading will wrap itself back into the figure.
360		Right, just cleaning up these areas.

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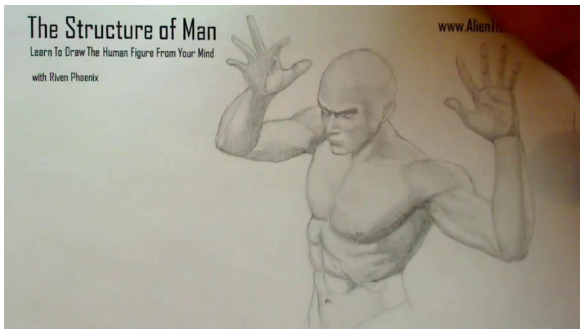
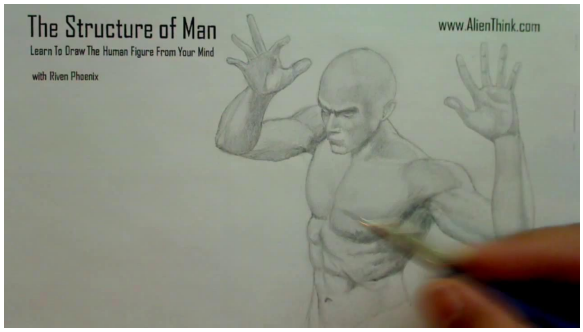
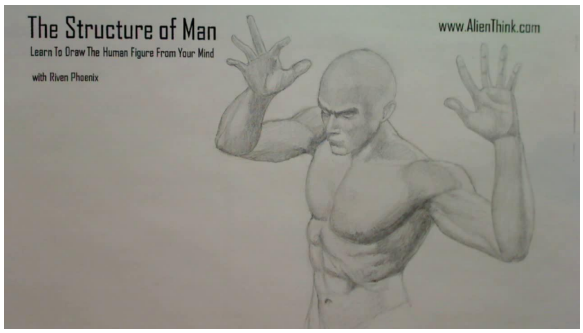
361		Just like this.
362		Okay, so I'll see you in the next lesson.
363		Thanks.

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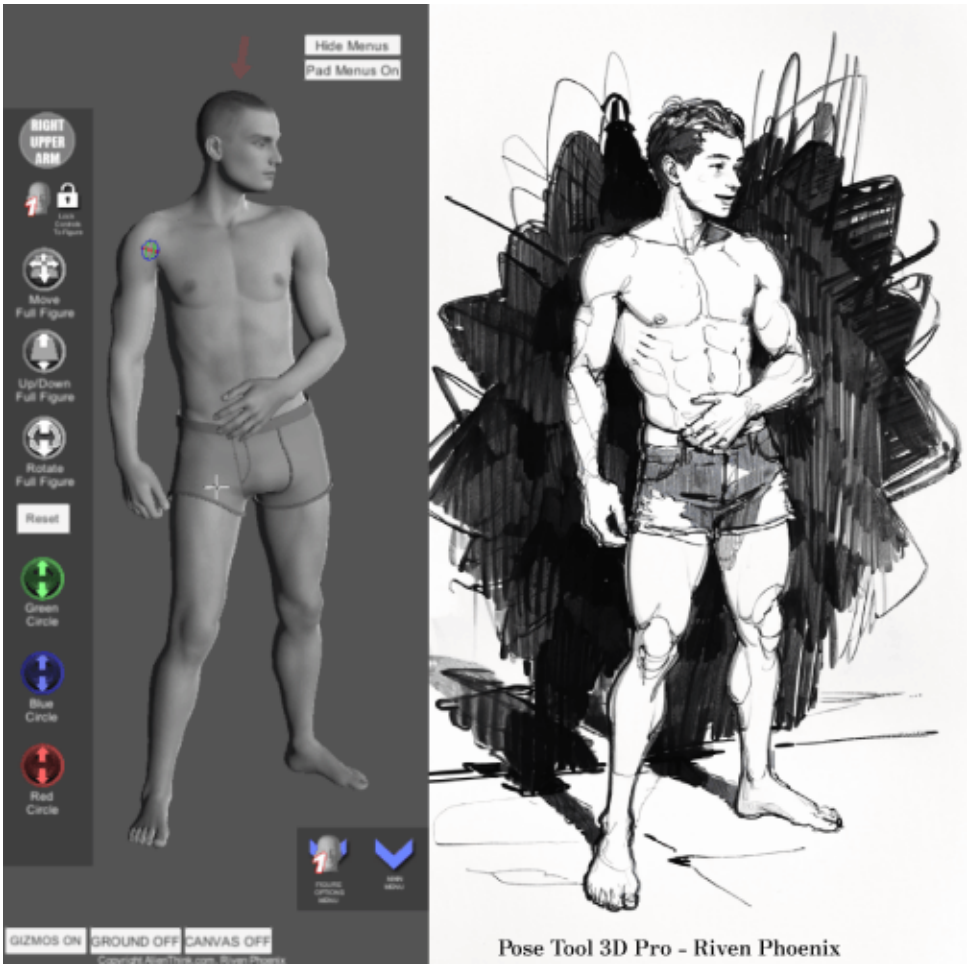

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